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THE STAGE GUILD

And What It Stands For.

Something in the nature of a revolution in the organisation of the theatrical profession seems to have been accomplished by the Stage Guild, the inauguration of which took place at a crowded meeting at the Criterion Restaurant on June 6.

The meeting was an absolute revelation of the opinion held by leading members of the profession as well as the rank and file regarding the way in which professional affairs should be managed.

Not only did the distinguished actor Sir Frank Benson preside, but among the speakers were such stalwarts of the profession as Mr. Fred Terry, Lady Wyndham, Sir John Martin-Harvey, Miss Eva Moore, Mr. Percy Hutchison, and many others. Questions were asked and satisfactorily replied to.

Without a dissentient voice, a resolution giving full approval to the principals of the Stage Guild was adopted. It was proposed by Lady Wyndham and seconded by Miss Eva Moore, and read as follows:—"That this meeting having had placed before it the objects with which the 'Stage Guild' has been founded, and the main principles which indicate its constitution, approves of the setting up of that body, and pledges itself to use every effort to make the Guild fully representative of the actors and actresses of Great Britain."

Definition of an Actor.

All important among these principles is that which seeks to establish some definition in general terms as to the qualifications implied in the term "actor." It is hoped, however, that membership of the Guild will itself imply some guarantee of qualification.

It is intended that the Guild shall be an association of the whole of the dramatic profession, and the artists working for it, for their self-help and protection, and for their representation as a profession when the need of any united action arises.

The Guild also proposes to furnish actors with accommodation and facilities for the transaction of their business, and ultimately to provide a building containing offices, library, rehearsal room, and a theatre.

Another important principle is that which will provide for the establishment of a joint arbitration board, comprising representatives of the Stage Guild and the managerial section of the profession.

Although the Guild is formed as an adjunct to the Incorporated Association of Touring Managers, no other section of that body has any powers in its administration, and none except members of the Guild can attend its meetings or interfere in its affairs.

Labour Agitation.

It is maintained that the movement towards the foundation of such a society has become necessary by the trend of recent events, and has been rendered imperative by the fact that trade and labour councils throughout the country are passing the following resolution:—

This meeting of the Glossop and Hadfield Trades and Labour Council, representing 6,000 members, being fully in sympathy with the complete unionising of every place of entertainment, decides to give the fullest support to the Entertainments Federal Council, and will instruct its affiliated members to abstain from patronising any place of amusement where any actor, musician, or employee whatsoever should not be a member of his appropriate organisation.

Co-operation with Managers.

It is to cope with such a contingency that the new Guild has been formed. It is undignified and unprofessional for the actor to be dragged at the heels of Labour, and the advantages to be gained thereby are very remote.

What is to be gained by membership of the Guild is the remedying of grievances and abuses by negotiating with managers direct, and the good that can be done when the employer is willing to enter into and settle conditions in full sympathy with his employee is incalculable.

It is intended to get rid as far as possible of extremist methods, and that that is the opinion of the bulk of the profession is proved by the number of applications for admission that are coming in by every post. On the Monday night, we learn, two West-End companies enrolled themselves in bulk.

A Distinguished Council.

The list of names on the Council is an imposing one, and includes Lady Wyndham, Lady Tree, Sir John Martin-Harvey, Sir Gerald du Maurier, Miss Julia Neilson, Mr. Fred Terry, Miss Eva Moore, Mr. Owen Nares, Miss Gladys Cooper, and Miss Marie Lohr, and that the Council is not confined to those associated with management is proved by the fact that the Council contains such representative

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THE STAGE GUILD.

(Continued.)

names as Miss Violet Vanbrugh, Miss Haidee Wright, Miss Jessie Winter, Miss Madge Titheradge, Mr. Godfrey Tearle, Mr. Ernest Thesiger, and Mr. Holman Clark.

Qualification for Membership.

Finally, it should be stated that the qualification for membership is that the applicant shall have actually worked 40 weeks on the stage.

The subscription is one guinea per annum. Applications for membership should be sent to the Secretary, Incorporated Association of Touring Managers, 178, Shaftesbury-avenue, W.C.2, and marked "Stage Guild."

"THE GREAT ADVENTURE."

Revived at the Haymarket.

Albert Shawn	George Bellamy
Ilam Carve	Leslie Faber
Dr. Pascoe	Cecil Fowler
Edward Horning	W. W. Palmer
Janet Cannot	Hilda Trevelyan
Cyrus Carve	Hubert Harben
Honoria Looe	Dorothy Cheston
Father Looe	Acton Bond
Peter Horning	Ian Fleming
A Waiter	Alan Stevenson
Ebag	Lewin Mannering
John Shawn	Matthew Norgate
James Shawn	Ronald Simpson
Mrs. Albert Shawn	Dora Gregory
Lord Leonard Alcar	Felix Aylmer
Texel	Cecil Brooking
A Servant	Edmund Gordon

All our memories of Mr. Arnold Bennett's play were confirmed at the Haymarket on Thursday last when "The Great Adventure" was successfully revived. It is the best thing he has given us. The play has worn remarkably well; the fine, penetrating wit seems as fresh as ever and the interest in the two principal characters is as acute as in the remote days before the war. Certain allusions to passing events have been brought up to date, but it matters little whether the play is set in 1913 or 1924, for there is an imperishable quality about it which will survive as long as human beings delight in wit and fancy.

Comparisons are odious, but fairly inevitable when we come to the acting, and two-thirds of the audience last week went with one question on their lips: Would Mr. Leslie Faber and Miss Hilda Trevelyan be as good as Mr. Henry Ainley and Miss Wish Wynne? Ilam Carve—the artist who, partly because of shyness and partly out of contempt for the "fools" who patronise art, allows his valet to be buried in his name in Westminster Abbey, and then gives the superb excuse "that he did everything for him."—is one of the great creations in modern drama, and Mr. Ainley's wonderful performance in the original production is now a tradition. Miss Wish Wynne also made a reputation by her performance as Janet Cannot, the dear, homely, commonsensical widow from Putney, who is hopelessly at sea over "the art business." It needed a pair of brave hearts to follow in their footsteps. As a matter of fact, neither Mr. Faber nor Miss Trevelyan have done so, for they have given their own interpretations of the characters. A good deal has been lost, but, to do them justice, a certain amount has been added. The new Ilam Carve is less nervous in the opening scenes and a trifle more callous about Shawn's death; he is also less eccentric in his movements. Mr. Faber makes a more robust creature of the artist who enjoys more thoroughly than his predecessor the fun of the situation at the end of the play. Miss Trevelyan has been so often associated with Barrie parts that, of necessity, one thinks of Maggie and Wendy when she appears on the stage. Janet Cannot, too, has charm, but not charrrm! There is an elusive quality about her that Miss Trevelyan, excellent as she is in the part, has not quite caught. Miss Wynne conveyed it supremely. She was Putney and mediocrity, and, at the same, eternally woman in her commonsense and exquisite tenderness. But Miss Trevelyan gives a beautiful performance, and one—but for the old memories that will creep in—that might easily be reckoned a great achievement.

Only one member of the old cast remains in Mr. Acton Bond, who acts as well as ever his original part of Father Looe. Mr. Felix Aylmer gives a charmingly good-humoured, easy, graceful idea of Lord Leonard Alcar, and Miss Dorothy Cheston appears with distinction in the small part of Honoria Looe. Mr. Cecil Fowler is excellent as the doctor, and Mr. Cyrus Carve and Ebag, the astute art-dealer, want for nothing in characterisation in the persons of Mr. Hubert Harben and Mr. Lewin Mannering. Mr. Cecil Brooking made the American collector, Texel, enjoy himself hugely, and Miss Dora Gregory did exceedingly well as Mrs. Shawn. In fact, the whole play is finely acted, and should run for another 600 nights at the Haymarket.

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BIRTHS, MARRIAGES & DEATHS.

BIRTH.

WARD.—To Mr. and Mrs. Albany Ward, on Thursday, May 29, at Le Mas, Le Cannet, Cannes, a little son, both doing well.

DEATH.

ABBOTT.—Doris Dalloway Abbott, "La Somna." Killed by a motor 'bus, June 3, 1924. "The sweetest flower dies." From her broken-hearted husband, Fred, and sisters Connie and Edna. 50b, Hackford-road, Brixton, S.W.

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H.M. OPERA HOUSE, BLACKPOOL.
WANTED, first-class Attraction, July 7, July 7,
to oblige Mr. Leon M. Lion.
Apply, JNO. R. HUDDLESTONE, General Manager, or H. W. ROWLAND,
24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand-London.

EMPIRES,
SUNDERLAND AND WEST HARTLEPOOL.
WANTED, Big Theatrical Attractions, July 14 and 21.
HARRY ESDEN, Cranbourn Mansions, Cranbourn-street, W.C.

WANTED, Important Attractions.
Vacant through cancellations.
June 23, D.P.T., Eastbourne.
July 7, O.H., Blackpool.
July 14, D.P.T., Eastbourne.
July 14, T.R., Worthing.
July 21, Worthing (3), Bognor (3).
Apply, H. W. ROWLAND, 24, Chandos-street, W.C.2. Regent 1178.
Topobill, Westrand, London.

WANTED, No. 1 Revue,
June 23, Northern Theatre.
Share, with guarantee.
Daybill, &c., WEST-END PRODUCTIONS, LTD., 18, Charing Cross-road, W.C.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING OFFICES

WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE.
June 23, July 14, Oct. 2 (3), 20.
GAIETY THEATRE, HASTINGS.
Sept. 29 (3), Oct. 27, Nov. 10, 17 Dec. 1.
PLEASURE GARDENS, FOLKESTONE.
Sept. 22 (3), Nov. 3, 17, 24, Dec. 1, 8.
THEATRE ROYAL, WORTHING.
July 14, 21 (3), Sept. 4 (3), 22.
COUNTY THEATRE, BEDFORD.
June 16, 30, July 14, 28, Aug. 4, 18.
GRAND THEATRE, LUTON.
June 23, July 7, 21, Aug. 11, 25.
London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.
WANTED, first-class Company, June 30.
Aug. 4 (Bank Holiday week), vacant to oblige Martin Henry.
A few autumn vacancies.
A. DOUGLASS.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, July 21, Aug. 11, 18.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast.
The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
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THE MOST SUCCESSFUL COMEDIES TOURING.
"THE OPTIMIST."
"THE JEFFERSONS."
Wilfred Shine, in his Original Characters.
WANTED, July 7, 14, Sept. 1, and some later dates.
A. DOUGLASS,
Winter Gardens, New Brighton.

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WHITE COMPANY.
WANTED,
Aug. 28, 29, 30.
Nov. 10,
Nov. 24, 25, 26.

RED COMPANY.
Sept. 22,
Oct. 20,
Nov. 10.

BLUE COMPANY.
Oct. 20 (?),
Nov. 24,
Dec. 1.

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Consecutive Dates.
Thanks F. Mouillot, Ltd., for offers.
Coms., HARRY B. MAJOR; this, H.M.T., Walsall; next, Empire, Bristol.

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"QUALITY STREET."
WANTED, July 7, 14, 21, 28, Nov. 10, and on.

BERNARD SHAW REPERTORY.
July 28 and on.

"SECRETS."
Aug. 18, 25, Sept. 1, Sept. 22 (?), Oct. 27, and on, with exceptions.

CHARLES MACDONA,
10, Charing Cross-road, W.C.

Leonard Laurence and Dorothy West-Symes
present, by arrangement with Reandean, Ltd.,
"THE LIKES OF HER,"
By Charles McEvoy.
WANTED, June 23 (between Clacton and Penge),
June 23 (between Clacton and Penge), various later, various later.

Also Summer Dates for
"ALL-OF-A-SUDDEN-PEGGY,"
By Ernest Denny.

This, Theatre Royal, Norwich.
Next, Palace, Clacton-on-Sea.

THE RAYNOR REPERTOIRE CO.
UNDER THE DIRECTION OF ENNIS LAWSON.
WANTED, for above, Nov. 3, 10 and 17, Dec. 22 and 29.
Only vacant dates this year.
Also Jan. 5 and 12, 1925.
ARTHUR KNIGHT, this, Grand, Derby. Next, Empire, Preston.

MR. ALAN HOLLIS'S CO.,
"THE DOVER ROAD."
From the Haymarket Theatre, London.
WANTED, June 23, between Dublin and Hull Aug. 18, onwards (with exceptions). ALAN HOLLIS, 18, Charing Cross-road, London, W.C.

THEATRES WANTED.

MRS. BRANDON-THOMAS'S COMPANY,
"CHARLEY'S AUNT."
WANTED, July 14, Aug. 25, Sept. 1, 8, 18 (3 nights), 22, 29, Nov. 24.

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."
WANTED, August 25,
Sept. 22, 29, Oct. 6, 16 (3 nights), 20, and 27.

AVERY HOPWOOD'S new comedy,
"BACHELOR HUSBANDS,"
West-End production now running,
ROYALTY THEATRE, LONDON.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.

WANTED, Sept. 1, 15, 29, Oct. 6, 13, 20.

SIR CHARLES HAWTREY'S
Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Aug. 11,
Sept. 8, 22, 29, Oct. 6, 13, and 20.

Address, CECIL BARTH,
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WANTED, Good Theatres,
July 21 (between Empire, Kingston, and Empire, Penge),
Aug. 4, 11, 18,
for
"OUR FLAT."
Now on Gulliver Circuit.
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, August Bank Holiday week for
IMPORTANT LONDON STAR.
Wire, ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, June 23 (to follow Brixton),
"MARRIAGE BY INSTALMENTS,"
To follow Portsmouth.
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, for
"A ROYAL DIVORCE."
June 30 (between Plymouth and London).
Wire, ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, July 7,
"THE ROTTERS"
(between Hippo., Ilford, and Empire, Islington).
Owing to transfer,
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED Known.
Mr. Cyrilais Gibbs (the well-known operatic tenor) has acquired the
O'MARA OPERA CO.
O'MARA OPERA CO.
which will tour under his personal direction.
For vacant dates write to BUSINESS MANAGER, Martin Comstock, 11, King's-grove, Wardle, Rochdale.

For engagements, all depts., including Mus. Dir., C. GIBBS, 21, Womersley-rd., N.8.

CECILE BARCLAY and
RUPERT LISTER
present
"CARNIVAL."
Matheson Lang's Great Success from the New Theatre, London.
WANTED, July 7 (?),
Aug. 4 (3 nights), South.
Aug. 18 (week).
LISTER,
Hillside, Mortehoe, N. Devon.

"SOME" COCKTAIL.
WANTED, Mon. next, June 16.
Mme. Sara Williams,
4 Sadler Elsie 4,
Tom Ingleby,
and
Frank Godding. Full chorus.
Vacant, Mon., 16th, and June 30.
MARSTON.
Palace, Chester-le-Street.

MISS MADGE HOPE
and company, in
"THE PICCADILLY PURITAN,"
The Comedy Success from
The Ambassadors' Theatre, London,
and
"THE MAN FROM TORONTO."
Either or both plays, once or twice nightly.
Another successful week at Aldershot (second visit in eight weeks), Monday again being the worst night of the week.
Refer Charles Ross, Esq.
"For a good hearty laugh, 'The Piccadilly Puritan' is the play to see. It teems with humorous situations . . . brilliant acting . . . and rightly claims its position in the front rank of high-class productions."—"Aldershot Gazette."
WANTED, June 23 (between Lowestoft and Buxton), July 7 (between Buxton and Cromer), July 28, Aug. 4, Pal., Clacton. Next, Marine, Lowestoft.

"THE GIPSY PRINCESS,"
"THE GIPSY PRINCESS,"
"THE GIPSY PRINCESS,"
through transfer.
WANTED, June 30,
once or twice nightly.
Wire, ELEY, 3, Rupert-street, W.1.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, lady Highland Dancer, with Costume, for season; 45 per cent. basis. Apply, ALEX. MUNRO, c/o Mrs. DEWIS, 25, Chapel-st., Coventry.

WANTED Known. We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

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We shall be glad to hear from experienced artists with regard to representation.

WANTED, Dancers and Chorus (experienced) for Revue and Musical Comedy, in town and for tour. Kindly write, in first instance, with full particulars, when appointment will be made.

PRESTON LIGHT OPERA COMPANY.
WANTED, Coach, for "Our Miss Gibbs." Dates Nov. 3 to 29, 1924. Full particulars, experience of this production, terms and photo (returned), to G. N. LEA, 105, Watling-road, Fulwood, Preston.

MUSIC HALL ARTISTS WANTED.

WANTED, large and small Acts of all descriptions. Write to BOOKING MANAGER, Coliseum, Shoreham, giving full particulars of acts and lowest terms, also date sheet.

MUSIC HALL ARTISTS' WANTS.

WANTED, by LES OSTIERS, Com. Gymnasts. Lib. Gala, Circus. 32, Dante-road, Newington Butts, S.E.

WANTED, engagement by BERT FREDERICK, Conjurer, Paper Manipulator, and Comedy Entertainer. 301, West End-road, Haydock.

WANTED, June 23, by the TWO DANIELS, Negro Entertainers. R 105, Sherbourne-road, Birmingham.

WANTED, by TOM GARLAND, clever Coin and Card Expert, 16-23, 264, Stockport-rd., Levenshulme, Manchester.

WANTED, June 16, CHARD'S Troupe of clever dogs. Wire, Grand Theatre, Stalybridge.

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WANTED, Speciality Acts.
Acts suitable for Circus Ring, for September and October.

No fancy prices entertained.

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WANTED, able Violin-Conductor, capable of arranging suitable musical atmosphere for motion pictures; performances twice nightly and one matinée. Letters should contain full particulars regarding applicant, and the desired salary should be specified to MANAGER TAYLOR, Playhouse, Berwick-on-Tweed (bracing and historical town on the drier side of Britain).

WANTED, Pianist-Conductor, variety and pictures; twice nightly, 1 matinée; must have up-to-date library and fit pictures; open June 16. Terms, first letter, G. CASEY, Grand Cinema, Basingstoke.

WANTED,
Violinist (Leader).
Twice nightly, 1 matinée.
Letters only, stating full particulars and salary required, to
M.D.,
Coronation Picture Palace,
Holdenhurst-road,
Bournemouth.

WANTED, experienced Leader; powerful tone; commence June 15. audition 11 a.m. to-day, KINGSLAND EMPIRE, High-street, Kingsland.

WANTED, brilliant expd. Violin-Leader; evgs.; £5. Orch.-Pianist and Harmonium £4. 'Cellist, £3 10s.; males; first-class cinemas. Letters only, stating age, &c., to 10, Richmond-avenue, Prestwich, Manchester.

WANTED, first-class Leader; good big tone. Apply, MUSICAL DIRECTOR, The Academy, Brighton.

WANTED, Violinist (Leader), to open Monday next; good soloist, with experience of first-class cinema work essential; audition 11.30 Thursday morning. QUEEN'S HALL, Rushey Green, Catford.

WANTED immediately, tip-top Leader; cinema; 6 days. RAIS ORCHESTRAL & VARIETY AGENCY, 48, Rupert-street, Shaftesbury-avenue, W.1.

WANTED, rehearse Monday,
One Lady Violiniste
for Revue.
One Lady Violiniste
for Musical Act.
Twelve months' contract.
Lowest, photo, &c.,
HARRY WILKINSON,
Emp., Chatham.

WANTED, Violiniste (with good library), also 'Celliste, for small kinema in Weybridge, twice nightly, matinée Saturdays. Write, MANAGER, Kinema, Weybridge.

WANTED, first-class Solo Violinist (Trio); cinema; twice nightly and two mats. Full pars., terms, MUS. DIR., The Glyn, Chester.

WANTED, address of GEORGE HERON, Violinist; ex-Guards. All communications to Box 275, "The Era."

WANTED, good Cornet Player for pitching band. ALLEN, 159, Gillingham-road, Gillingham, Kent.

WANTED, for Circus on tour, good Solo Cornet and Euphonium; permanency to right man. Apply, BANDMASTER, Grand Circus, Ambleside, Cumberland, Friday; Keswick, Cumberland, Sat.

WANTED, at once, to Enlist or Re engage, Euphonium; bounty offered single men only. Apply, stating age, to BANDMASTER, Victoria Barracks, Portsmouth.

WANTED, experienced 'Celliste to join Violiniste and Pianiste for practice view to taking trio engt.; must be a strong player and used to Tavans and overtures. Box 280, "The Era."

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HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

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COMPLETE Orchestras or Individual Artists Provided.

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Good Violinist-Leader free for deputising every Friday.
Join our successful ORCHESTRAL CLASSES now. Call for free audition and advice, and see latest list of successes.
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WANTED, Saxophonist, doubling Organ, Oboe, or Flute; high pitch. Quote lowest for permanency. GRAY, Regent, Chelmsford.

WANTED, Pianiste (lady), orchestral, immediately, for restaurant, London; straight and jazz; lunch and evenings; must be thoroughly experienced; excellent meals provided. Write, stating terms, Box 283, "The Era."

WANTED Known, 'Celliste would like to hear of pianiste for mutual weekly practice. 'CELLISTE, c/o Leman, 17, Redcliffe-st., Earl's Court.

WANTED, Deputy Relief Pianist, Wednesdays and Fridays; also experienced Violinist, Wednesdays; cinema, East London. Letters only, NORMAN BOTLEY, 665, Commercial-rd., E.14.

WANTED, first-class Orchestral-Pianist; must be thoroughly experienced pictures; 6 evenings, 2 matinées. Refs. and lowest terms, S. L. HOPKINS, Mus. Dir., "Regent," Portsmouth.

WANTED, good Orchestral Pianist, for cinema, S.E. London. Apply, with full pars. and lowest terms, 6 days, to W. BUCKLER, L.R.A.M., 39, Brockhill-crescent, Brockley, S.E.4.

WANTED, Drummer, with full kit, Tymps., Bells, Glockenspiel, Zolophone, Swanee Whistle; straight and jazz; must understand his business or useless; 6 days per week, no Sundays; comfortable position to right man, State wages, PAVILION, Maidstone. 'Phone: 491.

WANTED, Pianiste and Leader Violiniste for first-class London restaurant; also Violiniste for seaside hotel; must be first-class performers and young ladies of good appearance; audition in London. Box 287, "The Era."

WANTED, lady Instrumentalists (Jazz), all instruments, except piano; only tip-top people need apply; must be young and smart. Photo and rock-bottom terms for three months' contract. Box 279, "The Era."

WANTED, first-class Quartette or Quintette, must be tip-top, for London restaurant. Apply Gray, 12, Archer-street, W.1.

WANTED, Cornets, Euphonium, and Trap Drummer; pitching. Others write in. Letters, BASSO, 10, Milward-street, Woolwich.

WANTED, small Family Orchestra or Trio, Piano, Violin and 'Cello; pictures only; once nightly, except Saturdays; comfortable and permanent position to suitable people. MANAGER, Palace, Dinnington.

WANTED, Cornet, Bassoon, Tymps., Viola, and Bass (string), for Kent Coast Orchestra; six weeks during July and August. Apply by letter, ADVERTISER, 11, Portland-place, Leamington Spa, Warwickshire.

WANTED, Brass Instrumentalists, for revue band; audition. State terms, M. D., 1, Crane-avenue, Isleworth.

WANTED, first-class Novelty Jazz Band of Six for restaurant in London; able to open at short notice. State where playing and full particulars of combination, preference given to special orchestrations. Box 289, "The Era."

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WANTED, Song Poems and Dance Music for publication. STRAND MUSIC CO., 203, Strand, W.C.2.

WANTED Known, first-class Cinema Library, latest orchestral music on hire. Apply, R. S., 6, Cumberland-mansions, West End-lane, Hampstead, N.W.

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic Liners. Audition essential. Double-handed musicians may apply. MESSRS. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

MUSICIANS' WANTS.

WANTED, Engagement by first-class Musical Directress (Pianiste); picture fitting a speciality; own library; 4 years present engagement; highest testimonials. "MADAME," 11, Willow-grove, Beverley, Yorkshire.

WANTED, Engt. by Mus. Dir. (Piano) in London cinema; extensive repertoire. Wire or write, F. HARRIS, 7, Glenarm-rd., Clapton, London, E.5.

WANTED, Engagement by Musical Director; brilliant Violinist; first-class experience. M.D., 33, St. John's-road, Richmond, S.W.

WANTED, Engagement by Leader-Violinist and first-class Orchestral-Pianiste; both highly experienced. Box 282, "The Era."

WANTED, Engagement by FIRST-CLASS VIOLINIST - LEADER. LEADER, 33, St. John's-road, Richmond, S.W.

WANTED, Engagement by Pianist-Conductor, baton; can supply orchestra for cinema; extensive library; perfect fitting. GUS JARRETT, 28, Gerrard-st., W.C.1.

WANTED, by Piano-Conductor, Change; library 5,000 sets; 18 years' experience; own orch. if required. Box 284, "The Era."

WANTED, by exp. Lady Violiniste-Rep., able to lead, Re-engagement; cinema or hotel; young, and good appearance. C/o MISS B. CARTZ, 19, Maylandstreet, Commercial-road, E.1.

WANTED, Engt. by lady Violiniste (Rept. or 2nd); seaside; straight or dance orches. Box 502, "The Era."

WANTED, by male Violinist, engagement as Rep. in cinema; either permanent or deputy; 5 years' experience. J. H. D., 8, Woodlands-rd., Leytonstone, E.11.

WANTED, engagement by cinema Rep.; fully experienced; London or seaside; moderate terms. Box 276, "The Era."

WANTED, Engagement by excellent Rep., able to lead; any business. Letters, L. N., 18, Hogarth-road, Earl's Court, S.W.

WANTED, by first-class Violiniste, Leader and Soloiste (French lady), with or without own musicians, Engts., hotel preferred; splendid library; Press notices, &c. Write, M. D., Miss Wilson, 52, Guilford-street, W.C.

WANTED, Engagement by experienced Violiniste-Leader; library; highest testimonials. EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W.

WANTED, Engagement by Violiniste-Leader or good Rep.; sight reader; reliable; lady; London or suburbs. VIOLINISTE, 93, Tyers-street, Kennington, S.E.11.

WANTED, by IRENE DE WITT, experienced Violinist-Leader, good offers. 36, Bulstrode-road, Hounslow.

WANTED, by VIOLINIST (can double VIOLA and DRUMS), engagement, Leader or Repet. VIOLINIST., 29, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

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WANTED, by Leader-Violin, Change, cinema, seaside town; own library; supply trio, quartette; Press notices. VIOLIN, 14, Ennis-road, Finsbury Park.

WANTED, Engt. by Leader-Violinist; perm. or dep.; large library; present engt. 4 years W. DEVERSON, 6, Bennett Park, Blackheath, S.E.

WANTED, by thoroughly experienced Violin Leader, cinema or café; extensive up-to-date library; fitting pictures a speciality; mod. terms; distance no object. "K," 204a, High Holborn, W.C.1. 'Phone, Museum 4335.

WANTED, by experienced Orchestral and Solo Violiniste; real artist, with beautiful tone, re-engagement; splendid Press notices. VIOLINISTE, c/o Miss Williams, 91c, Grosvenor-street, S.W.

WANTED, engt. by exp. Violiniste; Continental trained; library; Tavan, &c.; cinema trio; where good music is essential; anywhere; would deputise. "Catherines," Alexandra-road, Heathfield, Sussex.

WANTED, engagement by Virtuoso Belgian Violiniste, with her famous Ladies' Orchestra, finished engagement at Tilley's principal restaurant of the North. 55, Eastwood-road, Cannon Hill, Birmingham.

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WANTED, engt., First or Second Violin; seaside or permanency; long experience; theatre or variety. VIOLINIST, 55, Gt. Thornton-street, Hull.

WANTED, dance engts. by first-class syncopated Violinist, or with band of five. ALEX. MORRIS, 92, High-road, W.4.

WANTED Known, brilliant London Violinist, disengaged; can open Monday; Leader or Repet.; London or suburban cinema; thoroughly experienced. Wire or write, VIOLINIST, 26, Handforth-road, Brixton, London, S.W.

WANTED, Engt., by exp. Violinist; evenings, or with 2 mats. only; anywhere. State terms, VIOLINIST, 10, Mead-street, Bristol.

WANTED, Engt. by exp. Violinist; London or provinces. Please state terms, VIOLINIST, 8, Stanley-road, Manor Park, E.12.

WANTED, Engt. by exp. Violinist; anywhere. VIOLINIST, 8, Gray-street, Loughborough, Leicester.

WANTED, Engt. by exp. Violinist. Address, VIOLINIST, 74, King and Queen-st., Walworth, S.E.17.

WANTED, Engt. by young gent. Violinist; London; first-class cinema experience; lead; refs. BERNHARDT, 30, Knoll-road, Wandsworth.

WANTED, by Cornet, engt., through closing; l.b. June 23. REUBEN BARBER, Grand Theatre, Woking.

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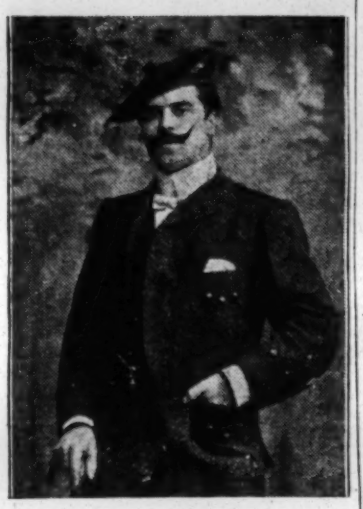

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AMERICAN CONTRACTS

NOTICE

The present situation between the Actors' Equity Association and the Producing Managers' Association of America may result in a lock-out of actors in the theatres of that country on June 1, 1924.

As certain American managers have announced that they would bring over strike-breakers from England, it is felt advisable by the Council of the Actors' Equity Association respectfully to warn all English actors of the situation, so that they will not sign contracts involving services after June first without insisting upon the following clause being included :—

"The term of employment mentioned in this contract is subject to suspension or termination by any rules or regulations duly adopted by the Actors' Equity Association of America."

The Council of the Actors' Equity Association sends its regards to its English brothers.

ORCHESTRAL ITEMS.

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Mr. W. Naidoff, the popular musical director at the Hyde Park Hotel, writes to say that "Say It With a Ukulele," "May-Be," and "Horsey! Keep Your Tail Up," are being received with exceptional enthusiasm whenever they are played.

Mr. Peter Roch and his merry band are making themselves very popular at Maison Lyons. Many of the Feldman numbers in their programmes are vocalised as well as featured instrumentally, principal numbers being "I've Got a Cross-Eyed Papa," "I'm Goin' South," "May-Be," and "Dancing Dan."

Al. Collinson and his dance orchestra at Claridge's are keen Feldmanists, and include all Feldman's up-to-date numbers in their repertoire.

Mr. Morley, the well-known dance band leader, whose band is in attendance at the functions and dances at the Portman Rooms, informs us that the following numbers are outstanding hits on his programmes :—"Oh! Sister, Ain't That Hot," "A Smile Will Go a Long, Long Way," "I'm Goin' South," "May-Be," "Midnight Rose," and "I'm Sitting Pretty."

At the Alhambra this week, as predicted, the outstanding features on the programme of Mr. J. W. Birmingham and his Hotel Cecil band are :—"Horsey! Keep Your Tail Up" and "Say It With a Ukulele."

Mr. Ross, musical director of the Canterbury Music Hall, makes a special feature of Feldman numbers, and to judge by the applause following "A Smile Will Go a Long, Long Way" Feldman numbers are much appreciated.

Jack Hylton's Karsino Band, under the direction of Mr. T. Lowery, are going strong with Feldman numbers. They are getting repeated requests night after night for "Horsey! Keep Your Tail Up," "Gigolette," "I'm Goin' South," &c., &c.

During the Carnival Week at Wembley four bands at least will be featuring Feldman tunes during the processions held there, the tunes selected by the band being "Horsey! Keep Your Tail Up," "Gigolette," "Turned Up," and "Say It With a Ukulele."

LAWRENCE WRIGHT MUSIC CO.

Emlyn Thomas and the London Band, of which he is the conductor, are wonderfully successful at the London Club, with their splendid selection of Wright numbers, including "Riviera Rose," "Pasadena," "Twelve o'Clock at Night," "Havana," "Night-time in Italy," "Whose Izzy is He?" "Hula Lou," "Oh! Sing-a-loo," "Why Should I Weep About One Sweetie?" "Honolulu Blues," "Savoy American Medley," "Scotch Medley," &c. Truly, a fine list of one firm's winners.

Charles Ancliffe's bands at Wembley Exhibition, are playing "Riviera Rose," "Pasadena," and many other principal Wright hits, with most stupendous success.

Jack Frost's orchestra, at the Lucullus Restaurant at Wembley Exhibition, are playing all the principal Wright successes, including "Night-time in Italy," "Twelve o'Clock at Night," "Pasadena," "Riviera Rose," "Felix," &c., all of which are in constant demand.

Charles A. Stuart's military and string bands on the Bandstand, Herne Bay, are superlatively successful with "Twelve o'Clock at Night," "Pasadena," "Riviera Rose," "Felix Kept on Walking," "Honolulu Blues," "Night-time in Italy," "I Love You," "Annie," "The Waltz of Love," "Iowa," "Annabelle," &c.

T. A. Parrock and his orchestra, at the Theatre Royal, Middlesbrough, are making a very big speciality of "Pasadena," which never fails to win most gratifying encores at every performance.

A. H. Rockett, of the Central Picture House, Hull, writes that the fine orchestra is playing "Riviera Rose," "Pasadena," and "They Love It," with signal success.

The Hyde Park Orchestra are making a special feature of "Pasadena," which is most cordially applauded by all hearers.

Lieutenant F. Skepelhorn, bandmaster of the City of London Police Band, at all his engagements plays "Pasadena," "Riviera Rose," "Twelve o'Clock at Night," "Do Shrimps Make Good Mothers?" and other Wright numbers, with ever satisfactory results.

J. Hynes writes that the Foden's Motor Works Band are making a big hit in Cheshire with "Pasadena," "Twelve o'Clock at Night," "I Was a Fool," "Do Shrimps Make Good Mothers?" &c.

Gerald Buchanan and his band, at the Trocadero, are constantly featuring such great successes as "Pasadena," "Riviera Rose," "Twelve o'Clock at Night," "Night-time in Italy," "Shine," &c. Mr. Buchanan has been fortunate enough to secure the violinistic services of Max Emden (Grock's late partner).

Norman Malcolm, singing conductor at the Alhambra Theatre, Devonport, sings "Just a Girl That Men Forget" with wonderful success.

FRANCIS AND DAY.

Emlyn Thomas and his London Band, the playing of which is as great a delight to listening lookers-on as it is to the dancers, is a source of keen pleasure to the frequenters of the London Club, Baker-street, W., an establishment the magnificence of which is as marked as its select membership roll is huge. Mr. Thomas, whose knowledge of what will please the most fastidious ear is well known, has of late selected from the firm's list of novelties such items as "I Love You," "Dreamy Melody," "Somebody's Wrong," "Take Those Lips Away," "When Lights are Low," "Before You Go," "Arcady," and the new dance entitled "The Cara Five-Step," the popularity of which is growing apace.

The band of the New York Battery G, now on an extensive tour, is enjoying much deserved popularity, a cordial welcome from a discerning public ever being its lot, and notable among the pieces so ably rendered by those able instrumentalists are "Somebody's Wrong" and "When Lights Are Low," which speaks volumes for the taste of the band's musical director.

Ernie (George) Hall, the talented dance pianist, is now with the fine combination of musicians that make sweet music at Murray's River Club, Maidenhead, members of which are to be congratulated on their good fortune in possessing the services of such skilled interpreters of dance music. Needless to say, the firm's novelties are much in evidence here, including, of course, "Dance Time is Love Time," "Every Night I Cry Myself to Sleep Over You," "Tweet Tweet," "Before You Go," "A Limehouse Night," and "Arcady."

The condolences and sympathy of a large section of the world of music will be extended to that well-known musician Percy Cowell, the death of whose father is announced.

Charles Renard, the famous saxophonist and M. D., is at the Grafton Galleries featuring with the success ever attending his efforts a goodly number of the firm's compositions, outstanding items being "I Love You," "When Lights Are Low," "Take Those Lips Away," "Easy Melody," "Linger Awhile," and "Somebody's Wrong."

The All-British Sextette, a great factor towards the success of "Elsie Janis At Home" at the Queen's, Shaftesbury-avenue, is arousing enthusiasm by their playing of such items as "I Love You," "Somebody's Wrong," and "Dreamy Melody."

The Musical Exceldas, after three years' consecutive work in variety, are now featuring in P. M. Turner's wonder show, "The Globe Trot." Harry Wilkinson is playing juvenile lead, and the Musical Exceldas are meeting with a big reception as speciality.

Wylie-Tate Super-Pierrots.

This popular combination commence a three weeks' season in the Coliseum, Douglas, this week. The caste includes Rene Blackie, Betty Turnel, May Clapham, Maurice Turner, Mollie Milne, Bert Escott, and Harry Augers.

"PEG'S NIGHT OUT."
At the Royal, Stratford.

Mrs. F. G. Kimberley's production, "Peg's Night Out," though called a musical absurdity, has a well-connected plot throughout. This is concerned with Peggy, who is anxious to secure certain valuable papers, and in her determination to retain them takes them to her brother-in-law's house, where complications ensue, due to the return home of her sister, Polly, whose suspicions lead to the discovery of Peggy, and she confounds her husband with her close inquiries into the contretemps. Much fun is got out of this scene, and Mr. Bobbie Harold proves himself a keen humorist as Wilkes, and keeps the audience in roars of laughter. He is responsible also for such hits as "I Should Like a Bit of Nougat." Miss Nellie Addison was a delightful Peggy, while Miss Rose Marie as the married sister supported Bobbie Harold in the comedy part, and helped considerably in maintaining the laughable side of the show. She acts and sings capitally. Mr. Billy Hazeldene as Billy Higgs acted with distinction, and ably backed the humorous side. He has a fine voice, and sang with effect. Miss Dorothy Tyrrell proves she is a mezzo-soprano with a powerful but well-modulated voice. Miss Rita Taylor does some dainty dancing, and The Crystals some speciality work. The concertina-playing by Acola and Viola raised hearty applause. The final scene, the stage of Merrybright Hall, brought a clever show to a close with the singing of "Fine Old English Gentleman."

FYFE AND FYFE'S ROTHESAY ENTERTAINERS.

A week ago the new Winter Gardens Pavilion at Rothesay (Firth of Clyde) was inaugurated, and for the eleventh season Messrs. Fyfe and Fyfe provide the company. They have wisely retained as many as possible of last season's favourites, headed by Charles Kemble, a very witty comedian whose songs, interruptions, and impromptu verses about members of the audience cause great fun. Miss Helen Glen Campbell is again the principal vocalist in serious items, while in lighter vein Miss May Milby can be depended on for enjoyable items. Mr. Robert Mackray is again the baritone vocalist, Mr. Fred Davies scores as a ventriloquist, and Mr. Harry M. Millen is in his familiar place as pianist and entertainer. The newcomers this year include Miss Edna Mann as speciality dancer; Miss Pauline Ross, a clever comedienne and dancer; and Mr. Monty McVean, whose comedy songs are rendered with notable effect. Taken all round, the Fyfe and Fyfe combination is a good one, and should delight the Rothesay visitors from now till the end of September. It is worth recording that for two winters past Messrs. Fyfe and Fyfe have held this company together by touring the music halls and picture theatres.

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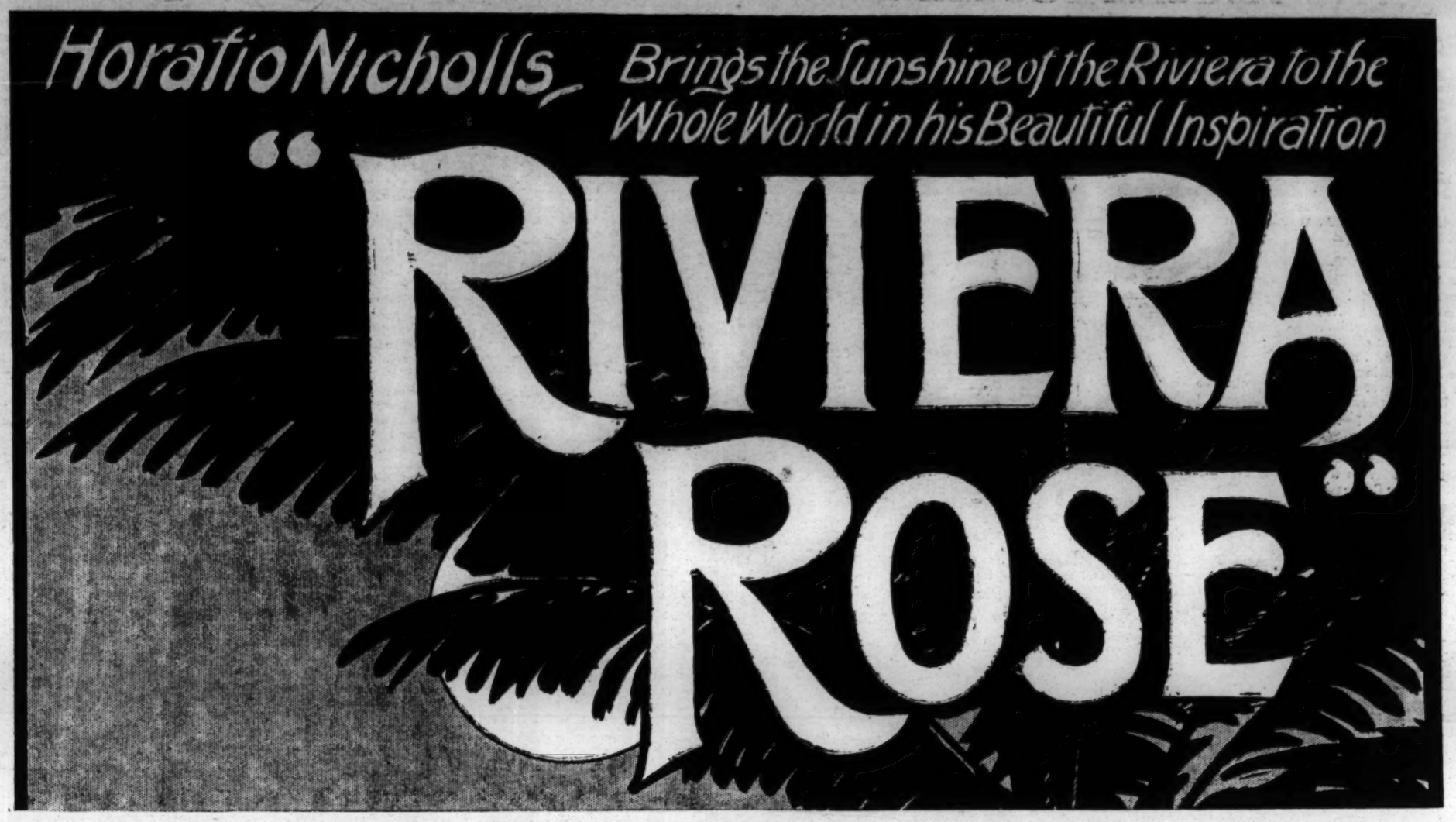

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THEATRICAL GOSSIP.

"The Street Singer" for the Lyric—Theatrical Garden Party—Shaw Programme at Everyman—Catholic Stage Guild.

"The Street Singer."

At the Lyric Theatre, shortly afte June 21, which will see the end of the run of "Lilac Time," the Daniel Mayer Company will present "The Street Singer," a musical play by Frederick Lonsdale, the lyrics by Percy Greenbank and music by Harold Fraser-Simson. Miss Phyllis Dare, Mr. Harry Welchman, and Mr. A. W. Baskcomb will be the principal artists.

"The Farmer's Wife."

Eden Phillpotts' delightful Devon comedy, "The Farmer's Wife," reached its hundredth performance at the Court Theatre on Friday evening, when its many amusing lines were greeted with the heartiest laughter. It is certainly one of the most entertaining plays now being performed, and every character is perfectly played.

Everyman Theatre.

Mr. Norman Macdermott has arranged with Miss Edith Evans to play the part of Mrs. George Collins in his revival of Bernard Shaw's "Getting Married." This play was to have been his next production, but it will now be postponed until the beginning of July, in order to wait until Miss Evans is free from the Lyric, Hammersmith.

The next production at the Everyman, which will open to-night (Wednesday), will be a double bill consisting of two one-act plays by Bernard Shaw: "The Man of Destiny" and "Augustus Does His Bit."

"The Rat."

Miss Constance Collier and Mr. Ivor Novello's romantic play of the Paris underworld was produced at the Prince of Wales' Theatre on Monday evening, and had a great reception from all parts of the house. Mr. Ivor Novello appeared in the part of the Rat, and Miss Isabel Jeans (a new-comer to the cast) gives a delightful performance as a fine lady visitor to Montmartre. A young actress, Miss Dorothy Batley—an ex-student of the R.A.D.A.—made a great success as Odile, the innocent girl whom the Rat has befriended.

Will Evans.

Will Evans, who recently returned from a trip to Australia, starts out on a long tour next month, under the management of J. Bannister Howard, playing "The Other Mr. Gibbs" in his new farce of that name, which was so successfully produced at Bournemouth last week. Mrs. Evans (Nora Emerald) will also play a leading part.

"White Cargo."

So many applications have been made to Miss Ida Molesworth and Mr. Templer Powell for the touring rights of "White Cargo," their big success now running at the Playhouse, that they have decided to send on tour, under their own management, a strong company commencing about September, and have placed the booking of this tour in the hands of Mr. Arthur T. Barugh.

Frank Stayton's New Play.

A new play by Mr. Frank Stayton will be produced in London next September by Mr. Matheson Lang, who has just finished a lengthy tour of the provinces. The play is now being cast, and, in accordance with his invariable custom, Mr. Lang will have a few rehearsals before he goes away for his annual vacation.

The Three Hundred Club.

On Sunday evening, June 29, at a theatre not yet definitely decided upon, the Three Hundred Club will produce Richard Hughes' "A Comedy of Good and Evil," a play of modern Celtic life. Hermione Baddeley and Campbell Gullan will take the chief parts and A. E. Filmer will produce. Mrs. Geoffrey Whitworth, founder and sole director of the club, desires to state that there are still a few vacancies for membership.

British Empire Shakespeare Society.

A dramatic reading of "King Richard II.," one of the plays set for the Cambridge Local Examination, will be given by the British Empire Shakespeare Society under the direction of Howard Rose at the Haymarket Theatre (kindly lent by Mr. Frederick Harrison), on Friday afternoon, June 20, with the following cast: Arthur Wontner, as the King; Edmund Willard, Bolingbroke; A. S. Homewood, John of Gaunt; Howard Rose, Norfolk; George Skillan, Aumerle; and Cathleen Nesbitt, the Queen. Students will be admitted in parties of not less than twelve at half price to all parts of the theatre.

Annual Festival Week.

The Annual Festival Week of the British Empire Shakespeare Society will take place this year at the Ambassadors Theatre, Southend-on-Sea, from Sept. 29 to Oct. 4, when four performances of "The Taming of the Shrew" and four performances of "The Tempest" will be given by members of the Society from all parts of the kingdom under the direction of Mr. Howard Rose. The music will be provided by the Southend Symphony Orchestra. The Festival opens with a reception at the Palace Hotel on Monday afternoon, September 29, when the Mayor will give an official welcome to the distinguished Shakespearean visitors and members.

Theatrical Garden Party.

Sir Gerald du Maurier has organised a novel ballot in connection with the Theatrical Garden Party to be held on the 24th of this month in aid of the Actors' Orphanage. Visitors are invited to name what they consider will be the ten most successful side-shows, in order, and the competitors who give the most correct lists will receive prizes amounting to one-third of the receipts of the ballot, for which the tickets will cost one shilling. Combined tickets, including admission to the Royal Hospital Gardens, Chelsea, and the fee for the ballot, are being sold at four shillings each, or ballot papers may be bought at the garden party at the ballot stall.

Seventy-five Side-shows.

There will be seventy-five side-shows at the Theatrical Garden Party, an increase of fourteen upon last year, and additional ground has been taken in to accommodate the additional attractions. Sir Gerald du Maurier, the President of the Actors' Orphanage, has arranged for some novel playlets for his Theatre Royal Grand Giggle, including a new thriller by Mr. John Hastings Turner.

A novel feature will be a Rodeo, to arrange which the organisers have consulted two American experts. It has not been possible to obtain mustangs, but equally fiery steeds have been supplied by an enthusiastic supporter of the orphanage.

Catholic Stage Guild.

The last tea-party of the season of the Catholic Stage Guild will be held at 2, Robert-street, Adelphi, on Tuesday. A bridge drive will be held at the Prompt Corner Restaurant, 19, Rupert-street, W.1, on Friday, June 27. The subscription, including tea, will be 2s. 6d. Tickets can be obtained from the Secretary of the Guild.

By kind permission of Messrs. A. and S. Gatti, the eleventh annual meeting will be held at the Vaudeville Theatre on July 4. The Hon. Elsie Mackay will be in the chair; and the speakers will be the Rt. Rev. W. F. Brown, Bishop of Pella, Mr. Reginald Garland, Mrs. Finlayson Gauld, Rev. E. F. Nugent, Rev. E. Lester, S.J., Miss Sybil Arundale, and Commander Harrington Edwards. Misses Blaney and Farrar have kindly promised to give an entertainment.

The annual Mass will be said at Corpus Christi Church, Maiden-lane, on the same day at 11.30 by the Rev. Frank Ketterer, S.J., the preacher being the Rev. Ethelbert Cardiff, O.F.M.

Forum Club Drama Section.

A new three-act comedy, "Chance," by Valerie Wyngate, will be produced in the Salon of the Forum Club on June 16 at 3 p.m. The authoress will appear in an important part, and is supported by Irene Darrell, Wilfred Fletcher, and other well-known people. Ethel Griffies is producing.

The Sunday Players.

"Selby's Troupe," by an anonymous author, a play of "alfresco life" in four acts, will be the first play given by the Sunday Players' play readings scheme on Thursday, June 12, at 4 p.m., at 37, Evelyn-gardens, S.W.7. Anyone desiring to be present should apply to Miss Kitty Willoughby for tickets, price 1s. 6d., including tea, at the above address. The readers include Kitty Willoughby, Madge Brindley, Beatrix Templeton, Bobbie Hanson, Laura Vivian, Wilfred Fletcher, Geoffrey Goodhart. It is possible that, should the verdict of the listeners be favourable, the play may be given full production at a theatre by the Society, which is now looking out for a permanent home where it may give performances every Sunday night.

Grand Theatre, Croydon.

The holiday attraction at the Grand Theatre, Croydon, is the return of "Sherlock Holmes." Mr. Eille Norwood in the name-part, supported by a very excellent company, had a hearty reception on Monday evening.

The O'Mara Opera Company.

The O'Mara Opera Company has now been acquired by Mr. T. Cynlais Gibbs. This well-known operatic tenor will commence a tour under his personal direction in the early autumn. He will be supported by some excellent artists.

"Tiger Cats."

In connection with the series of matinées at the Savoy, beginning on Thursday, June 19, of Mme. Karen Bramson's play, "Tiger Cats," Mr. Leon M. Lion, who is producing it, has secured the services of Miss Edith Evans, Mr. Robert Lorraine, Mr Nicholas Hannan, and Miss Colette O'Neill. Mme. Karen Bramson is a Dane, who has for some years lived in Paris. She began to write plays when she was in Copenhagen. There one, "The Last King," was refused a licence by the authorities because of its title, but the King of Denmark, hearing of this, had the ban removed, and himself attended the first night.

Mme. Karen Bramson, who now writes in French, has had several of her plays produced with success at the Odéon. These include "Les Félines" and "Le Professeur Klenow," the rights of which for the English-speaking world have been acquired by Mr. Leon M. Lion. "Tiger Cats" has been translated by "Michael Orme."

Death of Robert Pateman.

It is with regret that we learn of the death of that fine old actor, Robert Pateman, at the age of 83. He made his first appearance as far back as 1841, at the age of 6 months, at the Theatre Royal, Cork, being carried on in the farce "Mr. and Mrs. Peter White." For some years he played children's parts in the provinces, and acted with such celebrities as Macready, Charles Kean, Charles Dillon, Charles Pitt, Barry Sullivan, &c, subsequently appearing in "stock" seasons at Birmingham, Bristol, Manchester, Hull, York, &c.

Sailing for the United States in 1869, he made his first appearance in New York at the Theatre Comique as Ivan in "Tiddlewinki," and in the farce "Turn Him Out"; later he appeared with the late Edwin Booth and Dion Boucicault at Booth's Theatre, where he played in stock for four years. His first appearance in London was at the Olympic Theatre, September, 1876, as Carrigue, in "The Duke's Device." Among his most notable parts may be mentioned Joe Lambkin in "Human Nature," at Drury Lane; Ivan Zazzulic, in "The Red Lamp"; Jean de Lussac, in "Hands Across the Sea"; Humpy Logan, in "Master and Man," and Cyrus Blenkarn, in "The Middleman."

Prize Play for Broadcasting.

A prize of £50 is being offered by the British Broadcasting Co. for an original play submitted to them before Aug. 1, for the purpose of broadcasting. The play is not to exceed half an hour to perform, but twenty minutes would be better, and there should be not more than six characters.

The B.B.C. will be the judges, and their decision final. On payment of £50 to the winner they shall acquire a licence to broadcast the play from all stations for one year from date of first performance, and thereafter at a fee of 2 guineas per performance, all other rights being exclusively reserved by the author. MSS. must be sent to London Play Co., 51, Piccadilly, with entrance fee of 1s. 6d. to cover reading fees and incidental expenses.

Many Happy Returns to—

Julia Neilson, Thursday, June 12.
Bob Leonard, Thursday, June 12.
T. Motramo, Thursday, June 12.
Tom Stuart, Thursday, June 12.
Adam Tomlinson, Thursday, June 12.
Ethel Haydon, Friday, June 13.
F. W. Warden, Saturday, June 14.
Arthur Garrett, Saturday, June 14.
Miss Hilda Mundy, Sat., June 14.
J. Terry, Sunday, June 15.
Mons. Victor, Sunday, June 15.
Fred Kitchen, Sunday, June 15.
Kitty Loftus, Monday, June 16.
Lupino Lane, Monday, June 16.
Abel Rubi, Monday, June 16.
Constance Elgin, Tuesday, June 17.
A. Borelli, Tuesday, June 17.
W. Buchanan Taylor, Tues., June 17.
J. J. Ellis, Tuesday, June 17.
J. M. Glover, Wednesday, June 18.
F. Martin, Wednesday, June 18.

MR. PERCY HUTCHISON IN YORK.

Civic Reception.

On Thursday last the Lord Mayor and Lady Mayoress of York (Alderman and Mrs. W. Dobbie) held a reception at the Mansion House for the purpose of welcoming home Mr. and Mrs. Percy Hutchison after their successful tour in South Africa, and incidentally to enable the leading citizens to make the personal acquaintance of the popular lessee of the Theatre Royal and his charming wife. There was a large and representative assembly of guests, who were received in the State Room. After tea and selections by the theatre orchestra,

The Lord Mayor extended a cordial welcome to Mr. and Mrs. Hutchison on behalf of the citizens, and in doing so paid special tribute to Mr. Hutchison's outstanding business abilities, and to the esteem in which he and his wife are held in the city of York. He trusted they would have a safe return from their proposed trip to Canada, and that the venture would be a profitable one.

The Very Rev. the Dean of York (Dr. Foxley Norris) endorsed all the Lord Mayor had said, and added that he had the greatest possible respect and regard for the profession Mr. Hutchison represented. The main purpose and object of that profession was to delight and entertain as well as instruct the generation in which it moved. The Dean could not think there could be any better object than that.

Mr. Hutchison, who has been lessee of the Theatre Royal since 1911, gave a racy and humorous description of the tour, and outlined the record success of his company in South Africa, where over 250,000 people had been played to in 10 months, notwithstanding the fact that previous to their visit the theatrical outlook in the colony had been far from rosy.

The message Mr. Hutchison had brought back from South Africa was "Tell England we always think of her as home, even those of us who have never seen her shores." In conclusion Mr. Hutchison gave a feeling rendering of the poem, "The Passing of the Kings."

Owing to the re-numbering of Chandos-street, W.C.2, the address of Mr. H. W. Rowland and Mr. Percy Rowland will in future be No. 24, instead of 16.

PREMIERES OF THE WEEK.

"LONDON LIFE."

At Drury Lane.

Play, in Three Acts, by Arnold Bennett and Edward Knoblock; produced at Drury Lane Theatre on Tuesday, June 3.

Pidduck ..... Mr. J. H. Roberts
Scaife ..... Mr. Clifford Mollison
Simon Blackshaw ..... Mr. Ainley
Doris Blackshaw (in 1913) Miss Gabrielle Casartelli
Maria Blackshaw ... Miss Mary Jerrold
Howard Nathan ... Mr. Frank Cochrane
Stono ..... Mr. Gordon Harker
Hayward ..... Mr. Arthur Page
Georgie Dream ... Miss Olive Sloane
A Barman ..... Mr. D. A. Clarke-Smith
Capt. Maurice Oppletree Mr. Edmond Breon
Major the Hon. Arthur Riggs-Falkiner (afterwards Lord Plinlimmon) Mr. Graham Browne
Oriana Oppletree Miss Lilian Braithwaite
Brunton ..... Miss Gwynne Whitby
Doris (in 1924) Miss Helen Spencer
Edgar Dart ..... Mr. Ian Hunter
Lady Coningsby ... Miss Kate Phillips
A Butler ..... Mr. D. A. Clarke-Smith
Holyoke ..... Mr. Henry Vibart
Marshall ..... Mr. D. A. Clarke-Smith

Those who prefer spectacle to drama should not be deterred from visiting Drury Lane, for the spectacular is still the principal note of the new production. If there are no earthquakes or horse races on the stage, the appeal is still to the eye rather than the mind. One's chief memory is of a series of beautiful pictures. Rarely has there been seen anything so satisfying æsthetically as the scene in Sir Howard Nathan's garden by moonlight, with the lovely gowns in the foreground, and on a natural background at the back of the stage the charmingly-dressed figures of the Italian ballet. It is a triumph of beauty. Excellent, too, is the scene on the Terrace of the House of Commons at teatime, with members and policemen complete, and equally striking as a composition is the political reception, with the hostess at the head of a flight of winding stairs, and, behind, the couples in the ballroom. The scenes in the White Horse Inn and the country house in Essex also remain fragrant memories. It is all much quieter than usual, and if one can no longer gasp at a shipwreck or a landslide, there are compensations in the gondola and the miniature waterfall in the garden scene; there is nothing sensational, but a great deal that is very beautiful. Mr. Basil Dean, the producer, and Mr. George Harris, who has designed the scenery, have never done anything better than the settings for "London Life."

All this, however, tends to dwarf the play, which sets out to be a revue of life as it is lived in London. Against a simpler mise en scène the story might have appeared more exciting and possibly more dramatic, and on the first night there were patches which seemed quite dull and uneventful. "If this is London, give me the provinces," one of Mr. Bennett's Five Town's men might justifiably have proclaimed. For against those wonderful backgrounds was set a rather humdrum collection of human beings. Even the villain, Sir Howard Nathan, is much too mild, and the one hint of intrigue between the principal figure, Simon Blackshaw, and the gracious and beautiful Oriana is quite unconvincing and ineffectual, for no one believed in their determination to "live dangerously." The fact that Miss Lilian Braithwaite was cast for the part of Oriana shows that the authors did not believe in it either.

As was to be expected, the hero is a Five Towns's man, a "Bursley" solicitor named Simon Blackshaw, who comes to take London by storm. He starts by winning a case for Oriana Oppletree, whereby she secures the comfortable income of £35,000, and at the same time he gets her husband out of the clutches of a Jewish moneylender named Howard Nathan. With her new fortune Oriana determines to become a figure in London politics, and, although her inoffensive, country-bred husband is also embarked on a political career, it is in Simon Blackshaw that her most ambitious hopes lie. Eleven years later, in the House of Commons scene, we find Blackshaw the hope of his party. It is the occasion of his great speech on the National Debt, which is to wreck the Government; Oriana, Nathan (now a millionaire knight), Doris Blackshaw—the daughter of whom we had a glimpse as a precocious child in the opening scene in Bursley—and Mrs. Blackshaw (who is the familiar idea of a provincial lady who halters a few steps behind her successful husband) are in attendance, and although Blackshaw's motion is lost by a tiny majority, we learn at Oriana's reception that the Government has resigned. It is through Oriana's influence that Blackshaw is given the Colonial Secretaryship. He is well on the way to even greater heights in the political world when, owing to the craftiness of Sir Howard Nathan in inducing him to make a considerable profit out of some dealings in shares, he is forced to resign, although it goes without saying he was perfectly innocent, and did, as a matter of fact, clear himself in the eyes of the public. Even then the scandal prevented him from remaining in office. There is a touch of the good old Drury Lane melodrama in the fact that he could have saved the exposure if he had consented to hand over his daughter to a certain Lord Plinlimmon, and there is a decided bid for the popular vote in his announcement in very plain language that Five Town's men don't do that sort of thing. Doris eventually marries the delightful young journalist who is employed on Blackshaw's political organ, and who, incidentally, helps to justify him in the eyes of the public.

So we are shown Blackshaw—against the wonderful background of illumination and fireworks in the Surrey garden—a ruined man; even Oriana (remorseful by the news of her neglected husband's death) has left him. But is he ruined? Failure is not in the vocabulary of the Five Towns, for four months later he is found snug in the charm and domesticity of his home in Eaton Place contemplating another political career, having accepted the offer to stand as candidate in the "Bursley" Parliamentary bye-election.

The story is good enough for a play, but somehow it fails to be at all convincing. This is mainly because we do not believe in the characters in their crises; for instance, nobody as astute as Blackshaw would have been gulled by Nathan, and, as we said earlier, the love affair between him and Oriana is quite unconvincing. If the play intended to be a cynical picture of a certain side of London life, the authors have failed to force home their points. A good deal of the dialogue is witty and amusing, and some of the minor characterisation is good.

Mr. Henry Ainley refused manfully to be dwarfed by the scenery, and there were many moments when he made us believe in this bluff, hearty, good-natured man from the Midlands. His performance is one of the best things he has given us for years. Miss Lilian Braithwaite infused her own gracious personality into the part of Oriana, and was all the time beautiful to see and hear. Easily next best was Mr. Frank Cochrane's performance as the Jewish financier, a richly-conceived and cleverly-acted characterisation. A capital study of a musical comedy star came from Miss Olive Sloane and Mr. Edmond Breon, as Oriana's husband, and Mr. Graham Browne as Lord Plinlimmon acted well throughout the play. Miss Mary Jerrold had little to do as Mrs. Blackshaw, and did it as charmingly as ever, and smaller parts were delightfully characterised by Mr. J. H. Roberts, Miss Helen Spencer, Mr. Henry Vibart, Mr. Ian Hunter, Mr. Gordon Harker, and a host of other clever people.

One of the great attractions is the ballet, an altogether charming interlude arranged by Mr. Nicholas Legat, and which includes among the dancers Mr. Aubrey Hitchins, Miss Ursula Moreton and Mr. George Wolkowsky. An enthusiastic word of praise is also due to Mr. Herman Finck for the incidental music, and the "Oriana" waltz and the "Indigo Blues" in the reception scene.

"IN THE NEXT ROOM."

At the St. Martin's.

Play, in Three Acts, by Eleanor Robson and Harriet Ford. Produced by arrangement with Reandean on Friday, June 6, at the St. Martin's Theatre.

Parks ..... Clifford Heatherley
Lorna Webster ..... Nora Swinburne
Philip Vantine ..... H. R. Hignett
James Godfrey ..... Francis Lister
Rogers ..... Gilbert Ritchie
Felix Armand ..... Basil Arnold
Inspector Grady ... H. St. Barbe West
Simmonds ..... Walter Hudd
Morel ..... Alan Howland
Julia ..... May Ward
Mme. de Charriere ... Stella Arbenina
Colonel Piggott ..... Nicholas Hannen

As soon as we saw the furtive look in the eye of the footman it was quite clear that he was not the murderer. The lady's maid, who had guilt written all over her and was the last person with the old gentleman just before he was killed, was also above suspicion, for there is a safe rule for audiences in these plays—to remember that the likely never happens. Look out for some sweet creature with an innocent air, and keep a sharp eye on him; anybody who is sly and evasive in the first act can be dismissed at once.

The authors of "In the Next Room" have followed all the rules, and the result is one of the most fascinating thrillers seen for years. All the ingredients are there. Two murders in the first act, a wonderful Buhl cabinet with secret drawers, a packet of incriminating letters, the famous Mazarin diamonds, and a broken cuff-link. The dramatis personæ includes a charming old collector of curios who is killed for no apparent reason; a detective who is really a detective and another who isn't; a French picture dealer with delightful manners and a horrid limp; a duchess who has come after the letters and a world-renowned criminal who wants the diamonds. Add to all these a perfectly charming heroine who is in love with a young newspaper man with a taste for detective work; a butler who abounds in theories, and the aforesaid footman and lady's maid and a pair of authors who have utilised this excellent material in a most ingenious fashion. The interest is splendidly sustained, and there are a few quite breathless moments. The whole story, too, is less improbable than most plays of this type: true, the characters are a trifle careless on occasion. Famous criminals do not leave broken cuff-links about, and we doubt if an astute young journalist would be so easily taken in by the plausible gentleman who enters by the window, and certainly refuse to believe that he would leave his fiancée alone in the fated room with him, but this is hypercriticism. As a matter of fact, the loop holes are fewer than in the general run of thrillers.

The usual note about revealing the secret does not appear on the programme. This has become an unwritten law, and wild horses would not drag the explanation from us, but to the practised theatre-goer we suggest that the programme itself provides something of a solution of the mystery. The identity of Mr. "Basil Arnold" in the cast was soon discovered, despite Mr. Nicholas Hennen's superb make-up and fine acting. His appearance in his own name at the end of the play was equally good. The whole company act beautifully, and it is difficult to imagine any part being better played, although perhaps Mr. Clifford Heatherley would be even more effective as the butler if he were a little less conscious of his own funniness. There is a charming love scene in the first act, which is exquisitely played by two of the most promising people on the stage at present—Mr. Francis Lister and Miss Nora Swinburne. Mr. Lister makes his points so easily and gracefully, and his repose on the stage is a perpetual delight. Miss Swinburne has good looks, which amount to more than mere prettiness, and the technique and fine finish of her acting is refreshing in so young a player. Mr. H. R. Hignett was excellent as the collector, and we were sorry to lose him at the end of the first act. An American detective was very firmly handled by Mr. H. St. Barbe West, and Mr. Gilbert Ritchie's neurotic footman was a cleverly studied piece of acting. Miss May Ward made the most of her one or two excited appearances as Julia, the maid, and Miss Stella Arbenina did well as the French duchess.

The play, which has been finely produced by Mr. Sewell Collins, had an enthusiastic reception at the St. Martin's on Friday last, and should repeat in London the success it has been in America.

"THE WHIRL OF THE WORLD."

Return of Lorna and Toots Pounds.

Mr. Charles Gulliver's revue at the Palladium has been greatly improved since the first production. The whole show has been speeded up, elaborated and occasionally pruned, and it is now one of the brightest, cheeriest entertainments to be seen in London. On Wednesday, the Misses Lorna and Toots Pounds were added to the company, and these clever artists certainly contributed greatly to the gaiety of "The Whirl of he World." They could make a success of almost anything, for their resource and versatility are amazing. Their singing and dancing are better than ever, and Lorna's imitations are as carefully observed as they are clever in execution. She has added another to her repertory (which still includes sketches of Mrs. Patrick Campbell, Miss Wish Wynne, and Mr. G. P. Huntley), in the impression of Miss Constance Collier in "Our Betters." Besides their own brilliant act, Lorna and Toots Pounds also appear in many scenes of the revue. Toots looks very beautiful as the Goddess of Night, in her wonderful mantle scene at the end of the first part, and she has several duets with Mr. Walter Williams. Lorna acts as the spirited leader of the Westminster Chimes rag in the delightfully set "Treasures" scene, and they both appear in wonderful dresses, composed mainly of ostrich feathers, with a similarly apparelled chorus, in the finale, which is now set in a cabaret.

"Neighbours" is still one of the best things in the revue and one of the funniest sketches seen for years. Every ounce of fun is extracted out of the idea by Mr. Billy Merson, Miss Nellie Wallace, Miss Lorna Pounds, and Mr. Claude Gardner. Mr. Merson's number, "The Photo of the Girl I Left Behind Me," was encored four or five times last week, and he continues to be very funny as Don Juan and the leader of the Spazzoni troupe. Clever Miss Nellie Wallace has struck almost a new vein of comedy in "The Whirl of the World," and that this clever artist is just as successful is proved by her popularity with the house.

Nervo and Knox are still great assets and their slow motion picture is as amazing as ever. Their burlesque dance is a great joke. The dancing by Naltova and Myrio strikes a note of real beauty. Good work is also given by Mr. David Evans, who sings so well in "The Mantle," Miss Vera Wray, Mr. Tommy Handley, Mr. Mark Stone, Miss Alice Pollard, and a word of praise is due to the splendid chorus, who dance so spiritedly throughout the revue.

Herbert M. King.

Mr. Herbert M. King is about to retire from the management of the Shakespeare Theatre, Liverpool, after nearly 17 years' association with Mr. W. W. Kelly in Birkenhead and Liverpool, and a committee has been formed, with Mr. Arthur Lawrence, of the Royal Court Theatre, as chairman, to formulate a testimonial to Mr. King as some slight recognition and appreciation from his many friends. A subscription list has been opened, and Messrs. J. Fishwick and Joseph West are acting as joint hon. treasurers, at 10, Cook-street, Liverpool.

THEATRICAL GARDEN PARTY,
TUESDAY, JUNE 24th, 1924.
TICKETS - 3/- EACH.
On Sale at "THE ERA" Office.

THE STAGE GUILD

TEMPORARY COUNCIL.

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Mr. Henry Wenman.
Miss Eva White.
Miss Jessie Winter.
Mr. Arthur Wontner.
Miss Haidee Wright.
Lady Wyndham.

The Members of the above Temporary Council have no intention of governing the Guild, the management of which will be decided by the Members of the Guild; but they do desire to set a lead to all artists of the British Stage who believe in the policy here set out.

PRINCIPLES OF THE GUILD:

1. That the Guild be an Association of the whole dramatic profession and the Artists working for it.
2. For the self-help and protection of artists, for their representation as a profession when the need of any united action arises.
3. For the remedying of grievances or abuses.
4. For the settlement of disputes, and for this purpose to immediately establish a joint arbitration board comprising representatives of the "Stage Guild" and the managerial section.
5. To establish. as far as may be possible or desirable. some definition in general terms as to the qualifications implied in the term "actor." It is hoped, however, that membership of the Guild would itself imply some guarantee of qualification.
6. To furnish actors with accommodation and facilities for the transaction of their business, and ultimately to provide a building containing offices, a library, a rehearsal room, and a theatre.

There should then be built up a co-operative institution suitable to the dignity and comradeship of our calling. We shall strive to become a co-operative body that shall be representative of the collective rights and interests of an artistic profession, without encroaching on that individual freedom which is the essential condition of an artist's work and inspiration.

The Stage Guild has been formed to carry into effect the above principles, which were unanimously adopted at a crowded meeting held at the Criterion Restaurant, London, on June 6, 1924.

The Guild is opposed to coercion and to affiliation with the extremist and political section of Trades Unionism.

The Guild's main objects are the raising of the status of the art of the Theatre and the protection of the artist.

Membership of the Guild depends solely upon competency and artistic merit.

It declines to admit within its ranks, and will strive to eliminate from the Theatre, those who, not having artistic merit and having failed in all else, or for the sake of notoriety seek to enter the theatrical profession.

None who live by their ART, in whatever branch it is exercised, will be refused admission to the Guild.

The Guild proposes to obtain, by reason, that advancement of the art of the Theatre which, because of such art, will never be achieved by force and intimidation. It intends to make membership of the Guild the Hall Mark of the individuality of the competent artist.

The Stage Guild, whilst admitting that many evils exist, declines to subscribe to the assertion that the Manager is the enemy of the artist, but will seek for closer co-operation and comradeship between employer and employed.

The cost of Membership of the Guild will be within the reach of the lowest ranks, and full particulars may be obtained by forwarding a postcard to—

THE SECRETARY,
The Stage Guild,
178, Shaftesbury Avenue,
LONDON, W.C.2.

'Phone: Regent 5485.

THAT IS THE GUILD'S DECLARATION,

AND

IF YOU WANT TO ELEVATE YOUR PROFESSION AND PROTECT YOURSELF IT IS YOUR DUTY TO

Join "The Stage Guild" To-day.

THE REALM OF MUSIC.

COUNTESS MORNER'S RECITAL.

Some of the most interesting songs sung by Countess Marianne Mörner at her recital in Æolian Hall, if only because they were new to London audiences, were two groups by Scandinavian composers—Ture Rangström, Hugo Alfvén, Emil Sjögren, and Erkki Melartin. These gave evidence that a school with very definite ideas and considerable attainments exists of which we here know nothing, or next to nothing. Melartin writes with vigour, and shows a keen appreciation of the dramatic quality of a lyric, and at the same time gives his songs a well-proportioned shapeliness. "Ritorno," "Chi sa . . . ," and "Under häggarna" lost nothing at the hands of Countess Mörner, who is herself quick to seize upon a dramatic suggestion and has not a little of the creative power in interpretation that makes a song live for her hearers. Her voice, a soprano of rich and vibrant timbre, is peculiarly sympathetic in quality in mezza voce singing. She is rather given to sudden fortissimi, but that error of judgment—a relatively small one—may be forgiven in a singer whose use of her voice has so many excellent points. Miss Marta Af Klintberg rendered discreet service as accompanist at the pianoforte.

MME. D'ALVAREZ.

There was a full house and a very warm welcome at Queen's Hall for Madame Marguerite D'Alvarez after her long absence. She deserves her triumphs. Nobody understands the arts of success better or cultivates them more faithfully. If ever a singer might be justified in trusting to temperament it is Mme. D'Alvarez. But she leaves nothing to the chance inspiration of the moment. Every detail is thought out beforehand carefully, intelligently; and it is carried into effect with the greatest sureness. Each song was like a cut gem, of highly finished vocalism—and of acting as finished. What a world of subtle meaning there was in the smile that accompanied the young girl's exclamation at the end of Debussy's "La Flute de Pan"! How much it told: and how much concealed! Even more successful than the Debussy group were a number of Spanish songs by Alvarez, Fuster, Tabayo, and Pedrell, for in these, of course, Mme. D'Alvarez finds her native element. The programme ended with a performance of Bizet's "Agnus Dei," with Mr. P. Mavon Ibbs at the organ and Mr. Gasparini to play the 'cello obbligato. Mr. Lyell Barber, who accompanied at the piano, also played several solos very deftly.

MISS DOROTHY BENNETT.

Miss Dorothy Bennett, a young light soprano, sang delightfully at Æolian Hall. Saint-Saëns's "Song of the Nightingale" is a stiff test, but she was equal to it. Her execution was most finished: trills, runs, staccati, and other fioriture, were accomplished with the greatest ease and purity of intonation. There followed a scene, of insistent applause from the audience—a large one—and of acknowledgment from the singer, which was prolonged until the song was at last repeated, the second time as cleverly as the first. Miss Bennett afterwards sang "Ombra leggiera," from Meyerbeer's "Dinorah," with remarkable brilliance. She was as successful in some old French songs. The 'Tambourin," of 18th century Tiersot, was sung as it can only be sung when the voice is right on the lips, and with the lightness and grace of movement that are the music's due. And again, in "Ma fille, veux-tu," the singer gave assurance of complete understanding of the spirit of the period. Mr. Liddle was, as usual, the most helpful and tactful of accompanists.

MADAME KIRKBY LUNN.

One always feels that Madame Kirkby Lunn chooses her songs as much for the lyrics as for the music, and with rather more regard for their intrinsic worth than for their exact suitability to her voice and style. Her programme, at her recital in Wigmore Hall on Thursday, was a collection well worth hearing. But all Mme. Lunn's adaptability, which is considerably more than that of contraltos in general, could not quite blind us to the fact that some of the songs contained in it were outside her range. There is that in the mental attitude which is not easily bent to the service of such a mixture of rusé malice and naïveté as "Le roi et le fermier," for example. But fortunately others in the old French group fitted both the recitalist's inclinations and her gifts. Not many singers could dare to begin with the slow-moving "Mignonne, allons voir, si la rose." Such firmly drawn, smoothly sustained singing is all too rare in these days, when few vocalists seem to know the meaning of the term "legato." Another example of the singer's art as perfect as human achievement can be, in which beauty of tone and of phrasing, control and understanding were combined, was Rimsky-Korsakov's "Vines, regarde ton jardin." The audience showed judgment in asking for its repetition. Miss Ethel Attwood accompanied in painstaking style.

MISS SONIA HERMA.

At Queen's Hall Miss Sonia Herma brought an arduous task to a conclusion with her sixth recital. Her programmes have ranged over many schools and styles of vocal music. This, mainly operatic in character, was one of the most successful of the series, for Miss Herma has genuine dramatic power. But she would be the despair of opera conductors. "Elizabeth's Prayer," from "Tannhäuser," was treated with considerable freedom, not to say waywardness, of tempo, for which even the great and moving sincerity with which it was sung hardly compensated. No doubt with the object of showing the extension of the voice, an aria from "Aïda," written for dramatic soprano, was coupled with the contralto "Mon Cœur," from "Samson and Delilah." For a mezzo-soprano this was something of a tour de force; but whether it was wise to direct attention to the comparative poverty of the low tones is doubtful. This is a voice of many surprises, for its soft and half-power tones in the middle part are of quite extraordinarily fine quality and capable of every grade and shade of expression. Miss Herma is one of those artists who get better and better the more they sing. Her audience's enthusiasm grew steadily. The "Air de Lia," near the end, gave the most genuine pleasure as a piece of finished singing, and the "Habarera" that followed it was full of dramatic character. One would like to see her Carmen.

STUDENTS' RECITAL.

One of the series of recitals instituted by the Principal of the Royal College of Music for the benefit of students about to enter on a professional career was given last week by Désirée Ames (violin) and Harold Rutland (pianoforte). The programme included two sonatas for the instruments, one by J. Lates, the other by Elgar; one of Bach's French Suites, and piano pieces by Debussy and Albeniz; and violin solos by Wagner, Schumann, and Brahms.

(*Continued from col.* 5.)

was character in Mr. Cotreuil's Sacristan, and in Mr. Dua's fearfully and wonderfully made up Spoletta. Mr. Delval made an unusually telling Angelotti; Mr. Sampieri was Sciarrone, and Mr. Dennis Noble did well what he had to do as the gaoler. Miss Louise Marshall, a good contralto, sang the Shepherd's song. Mr. Panizza conducted even more brilliantly than on the previous night.

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BRITISH NATIONAL OPERA SEASON.

"Marriage of Figaro."

The British National Opera Company could not have made a happier choice than "Figaro" for the opening of their season at "His Majesty's." It is gay, it is witty, it is Mozart at his most enchanting. The theatre is the right size for "Figaro." The dialogue, not having to travel over vast spaces, gets home the swifter and loses nothing on the way. Every point told: the bursts of laughter that followed Beaumarchais' sly hits at Englishwomen were the proof. The performance recalled the memorable Beecham production at Drury Lane during the war. Several of the cast appeared again in the same parts, and Mr. Nigel Playfair, who produced then, produced now, as painstakingly and as understandingly. The Count, then, was Mr. Frederic Austin, who has given up the rôle in favour of another—of that of artistic director to the company. Mr. Andrew Shanks, in his stead, makes an excellent, languishing exquisite of Almaviva. Everybody welcomed back Mr. Frederick Ranalow as Figaro. He acted as neatly and sang with as much finish as ever. Mr. Robert Radford, of course, could not have been bettered in his old part of Bartolo. There was pure Mozart singing from Miss Miriam Licette as the Countess and Miss Lilian Stanford as Susanna, and Miss Doris Lemon, a new Cherubino, acted with spirit, looked well, and sang nearly as well. Miss Elsy Treweek's make-up as Marcellina was farcical—an error of taste; but she has a great sense of comedy. Mr. Sydney Russell's Basilio and Mr. William Michael's Antonio were both good, and so was Miss Marguerite Williams's Barbarina. The choruses were well sung, and the orchestra, playing under Mr. Eugene Goossens, was admirably clear and refined.

"PELLEAS AND MELISANDE."

On Friday, the second night of the season, "Pelleas and Melisande" was produced for the first time in English. The opera is in a category by itself, and is difficult enough to deal with in the original. In a translation, however good—and Mr. Edwin Evans's skill in this direction is acknowledged—one is always conscious of words and sentences that do not fit the music or convey the exact sense. As a matter of fact, Maeterlinck is untranslatable. The essence of him—the mystery, the poetry that depends so much on the actual music of his language, vanish. It says much for the company that they were able to take us with them into a dream-like Maeterlinckian atmosphere and to hold us there, with but few rude awakenings, for a whole evening. The orchestra's playing under Mr. Goossens helped a good deal, and much was achieved by Mr. Oliver Bernhard's settings. They are simple, and appropriate in colour and line. The lighting let us see almost too much in the tower scenes. The Melisande was Miss Maggie Teyte. Since Debussy himself chose her for the part in Paris we may take it that she fills the rôle both as singer and actress. She gave, in fact, a most beautiful and touching performance. Mr. Walter Hyde, though he was handicapped by a too "operatic" wig, looked like a young poet, and was altogether a very satisfactory Pelleas. Both rose to great heights in the well scene in Act 4. Mr. Robert Parker was a credible Goland, Mr. Norman Allin sang finely as Arkel, and Miss Muriel Brunskill was a good Genevieve. Miss Doris Lemon, too tall for Yniold, managed a difficult part well, and Mr. Raymond Ellis was the Doctor.

"FAUST."

The first of two promising débuts with the company was made at the afternoon performance on Saturday by Mr. Eric Marshall as Valentine in "Faust." He has a good baritone, of operatic size and quality, which he used effectively. His acting was manly and direct, and his restraint in the death scene, often overdone by new Valentines, showed a sense of the stage. Mr. Tudor Davies, in excellent voice, was the Faust. Miss Licette's Marguerite and Mr. Radford's Mephisto have certainly not deteriorated with time. Miss Willis's Martha was perhaps a thought too farcical. Miss Blyth, a capital Siebel, added two notes to the Flower Song. On the whole, we prefer Gounod unadorned. Mr. Aylmer Buesst conducted a spirited performance.

"TANNHAUSER."

"Tannhäuser," with Mr. Buesst again directing, and with a fine cast, was played in the evening. There was but one unfamiliar member, Mr. Harold Williams, the Australian baritone, who appeared as Wolfram. He was the second débutant of the day, and he, too, made a most hopeful success. He may be said to have "lived the part." He gave us the loftiness and the sympathy of the character both by means of his voice and of his gestures and bearing. His singing of the two songs was most artistic. Mr. Hyde's Tannhäuser, Miss Miranda's Elizabeth, Miss Ancrum's Venus, and Mr. Allin's Landgrave we know well. All are excellent interpretations. Mr. Widdop as Walter, Mr. Collier as Biterolf, Mr. Shacknoff as Heinrich, and Mr. Bertram as Reinmar, were all well cast, and Miss Lemon sang the Shepherd's song very prettily. Again it was evident that great care had been given to detail. The septet in act I. and the ensemble in act II. were very finely sung indeed. A little more joy and excitement might have gone into "Hail, Bright Abode" with advantage, but, on the other hand, the contest had all the air of a real one. The version used was that prepared by Wagner for the Paris production in 1861. It differs only in the elaboration of the Venusberg ballet, in which Miss Eily Gerald, the première danseuse, led her troupe of nymphs and fauns through a series of agreeable, and discreet, diversions. An ingenious device of screen-like wings used with different additions—realistic trees, and so forth—made effective scenic backgrounds.

"CARMEN."

Monday's performance of "Carmen" brought the third début within three days. Madame Fédora Roselli is English, in spite of her name. Her temperament, however, seems to be decidedly what we call "Southern." In other respects she is well fitted to play Carmen. She is young, piquant-looking, and can exercise the right tigerish sort of fascinations. She is a good actress. Her voice is not big, but it carries, and she sings with refinement and charm. She did well, and, with a little more experience, will do better still. There was no doubt about her success with the public. Mr. Tudor Davies was the Don José. It is perhaps his best part. He sang really well, and had an ovation after the "Flower Song." Miss Lemon made an appealing Micaela, and Mr. Joseph Farrington as Escamillo (excellent in the Toreador's Song) and Mr. Bertram as Zuniga were other members of a good cast. The delicacy and precision of the orchestra's playing under Mr. Goossens was a notable feature of the performance.

COVENT GARDEN SEASON.

International Stars in "Rigoletto" and "Tosca"

The Grand Opera Syndicate began an Italian season on Wednesday with "Rigoletto."

The correct thing in certain musical circles is to detest "Rigoletto" for its tunes—or at least, to say you do. But these are not the people who love singing for its own sake. A society for the prevention of the decay of the noble art of vocalism—if such an admirable organisation existed, as, unfortunately, it does not—would probably head its list with it, because of its tunes. At Covent Garden the opera is, of course, done in the only possible way, with a cast of "stars." Much interest attached to the appearance as Gilda of Miss Maria Ivoguen, who sang so brilliantly in "Ariadne" a few days before, and to that of Mr. Cesare Formichi, the Rigoletto. Mr. Josep Hislop we knew already. He sang with his accustomed ease, but, one fancied, with less than his usual mellowness of quality. At any rate, a second look at the programme was needed to make sure that the Duke was Mr. Hislop. His was not the air of a profligate, but he was a more than passable Duke. His youthful appearance was an asset. In this respect he was well matched with Miss Ivoguen, who looks as young as Gilda should, and, unlike many prima donnas, is small enough to be portable in her own person and not by deputy in the abduction scene. She has all the qualities for the part. She is that rare product, a coloratura soprano who sings with heart as well as with art. "Caro Nome" was not only an almost perfect piece of singing; it was also perfectly in keeping with the character. The voice is not large, but the quality is beautiful. The tones *in alt* are a thread of sound, but the thread is spun gold. Mr. Formichi had been spoken of as the possessor of the world's biggest baritone. It may be so. But he is a good deal more than that: he is a fine artist. His Rigoletto is in the Battistini line of succession. Like Battistini, he is physically un-Rigoletto-like. There is too much of the heroic in his size and carriage. But he overcomes the disabilities imposed by these natural gifts and graces as well as anyone might, and gets the character into his acting. We have heard Monterones more imposing in malediction, but Mr. Raoul Delval did well enough. Miss Virginia Perry, making her début as Maddelena, was quite a success, and that good-all-round singer and actor, the basso, Mr. Edouard Cotreuil, was, of course, a safe and sound Sparafucile. The smaller parts were satisfactorily cast. Miss Louise Marshall was the Giovanna. Miss Helen Jaffary the Contessa di Ceprano, Miss Margaret Lavine the page, Mr. Dennis Noble the Marullo. Mr. Octave Dua the Borsa, and Mr. Michele Sampieri the Ceprano. A detail of the production is worth noting: the dances in the first act. These, charmingly arranged by Mme. Lydia Kyasht, were performed by pupils of her school. The conductor was Mr. Ettore Panizza.

"La Tosca" followed on Thursday. On the whole, Mr. Alfred Piccaver, the English tenor from the Vienna opera, came up to expectations, though it is probable that Cavaradossi does not show him at his best. His voice is dramatic. The most that could be done in the lyrical parts with an organ of such power and weight he did, but it was in the more declamatory music of the second act that he made his greatest effect. He is a very capable actor. The second act went well together. Mlle Yvonne Gall, restless and fussy in the first act, had not suggested a Tosca capable of great passions. But she rose finely to the tremendous scenes with Scarpia (Mr. Dinh Gilly, who has never sung or acted better). Vocally she was equal to all the demands of the part, and these are by no means light. There

(*Continued at foot of col.* 3.)

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WEDNESDAY, JUNE 11, 1924.

THE MARKET FOR PLAYS.

THE success of "The Lure," now thoroughly established in public favour at the Savoy, directs attention to the fact that West-End managers are coming to recognise in the various play-producing societies a fruitful source of supply. The number of new plays which have been recruited to various London theatres since the beginning of the year in that way has reached at least six. Each one has not altogether justified expectations, but some respectable runs have been secured. "Havoc," for instance, originally given by the Repertory Players, held the boards at the Haymarket for nearly five months—no small achievement at a theatre with such great traditions. It is the Repertory Players, too, to whom must be given the distinction for discovering "The Lure," which had to wait more than a year before finding a home in an evening bill. That clever work, too, "The Conquering Hero," which ran at the Queen's and the Haymarket, is to be placed to the credit of the Play Actors, one of the oldest of the play-producing societies.

Source of Supply.

Space will not allow us to enumerate the number of "finds" made by the Play Actors. It is some years since they discovered CICELY HAMILTON, whose first success, "Diana of Dobson's," was produced at the Kingsway Theatre by LENA ASHWELL, and the lamented HAROLD CHAPLIN, whose "Art and Opportunity" Miss MARIE TEMPEST staged at the Prince of Wales's. Memory inevitably points also to "Hindle Wakes," which had its introduction at the hands of the veteran Stage Society, and gave the first chance to an author of remarkable power and intuition. It was the Independent Theatre, as we were reminded last week, that gave the public the chance of seeing BERNARD SHAW'S first play, "Widowers' Houses." Innumerable other instances could be given of the good work accomplished by the play-producing societies.

The difficulties confronting new authors of finding an opening for their work are almost insuperable. The field of the theatre is so restricted that the author must be a veritable genius to attract attention. We hear of managers who devote hours every day to wading through manuscripts sent in by aspiring authors, and of the very low percentage of presentable plays which come to hand. The expense of West-End production is too great for risks to be undertaken lightly, and the suggestion has been made that managers should combine to subsidise the societies who make a speciality of play-producing. While not going so far as to subscribe to this proposal, we might offer the hint that theatres should be lent free of charge for such enterprises. The tendency of the societies is to rely upon the resources of the theatre where the play is given in regard to mounting, and thus avoid the expense of a special production. They are thus limited in a large degree to the class of play which they produce. Obviously, they are prevented from staging any piece requiring elaborate mounting, and their output is considerably lessened thereby. Also, in the present state of the law, their appeal is greatly restricted.

The Sunday Show Problem

Co-operation with the societies might not unreasonably lead to a solution of the Sunday theatre problem. Just as there is an immense *clientèle* for the cinema, which gives its ordinary programme on Sundays, so there is a large public for the drama. Opposition to the Sunday performance is based upon the danger to the actor which lies in the establishment of a seven-day week, but if the play were given by artists engaged, as they invariably are, for a special performance, that danger would be removed.

There would, of course, be the necessity of having to select artists who were not engaged in current performances, but in the present state of unemployment; that phase of the question would present few difficulties. It would mean substantial salaries in place of the nominal honorariums which actors now accept to appear. The value of the system we have suggested would be inestimable in the way of producing new authors disheartened by repeated refusals, and play-producing societies should not lack encouragement in entering the play-market, not in competition with theatrical managers, but in order to promote the discovery of playwrights who otherwise would be left in oblivion.

MY NEXT VENTURE.

WHY I AM GOING TO PLAY IN A LITTLE OPERA.

By MARIE DAINTON.

There must be a time in everyone's theatrical career when one feels the necessity for a change.

To allow one's work to become monotonous is to add to the burdens of everyday life. That is why occasionally an artist should change the character of her act. This is imperative; it does not matter what her stage business is.

I have decided upon a new phase of work. I am going to do something quite different to my accustomed turn. It is my intention to launch out into opera—to produce a sort of little operetta—and with me as principals will be two very eminent vocalists.

There will be three of us altogether in the show, with, in this case, no chorus—an agreeable change. What is the name of the operetta? Well, I am not yet at liberty to mention it; nor can I say at which theatre it will be produced.

All I can say is that it is a little Irish operetta, with real music—not a musical comedy. And it tells a good story. It will also be suitable for the halls.

I have, of course, always had to change the characters of my impersonations, and just now seems to be a favourable opportunity for me to embark upon my new venture. I think I have imitated almost everybody of note, and I am sure all will agree that it is difficult to keep oneself up to the standard of perfection.

For some time I have been wanting to go back to comedy. I don't want musical comedy, because I have got everything musical in my turn. So that if any enterprising management should have a good comedy, I might take a part in it were a good one offered to me. I have had several parts in comedy plays offered to me, but they have not been quite of the right sort. I would love to play a part like Athene Seyler or Edith Evans—I am not quite sure which. I do not want to be the sweet seventeen or anything like that.

Acting is far different from music-hall work. In the first place, it is not so hard, but it is interesting; and secondly, you are given something to do, and you have got to do it as best you can. I practically write all my music-hall material in my crude way; whereas were I on the stage the part would be written for me. And, what is more important, I should get all my beautiful clothes provided for me, an item worth considering in these days. In a stage play you have got to get into the skin of your character; that is why it is interesting.

It is a great pity there is so little variety on music-hall bills. Why this should be so only managements will know. If it is because they think there are not enough "stars," well, let them give the second liners and the third liners a chance. There is some exceedingly clever talent among them.

At one hall I played there were five piano turns on one bill. That is not variety. There is another important matter to which I would like to refer, and that is that certain provincial managements do not seem to care much about waits. They seem to have reverted to the kind of errors they were so anxious to avoid some years ago—the lightning, speedy programmes. They have got rid of the front-cloth turns. And they seem to take a long time to show their cinematograph advertisements. Why all this should be so I cannot understand. It looks as if someone or other does not care what happens to artists.

It must not be thought that because I am changing the character of my work that music-hall goers are fed up with imitations. Far from it. My tremendous success at the Coliseum will bear out my statement. But in the provinces you cannot "make" artists who have never been seen in the provinces. If you imitate people whom they do not know, the provincial audiences do not take kindly to your work. Such artists as Miss José Collins and Miss Lily Morris are well known in the provinces, but there are big theatrical stars whom the provincial public do not know, and an impersonator cannot keep on doing the same characters. As I have said, I think the public like imitations, and I may come back to the work after my new venture.

MISS MARIE DAINTON.

THE DRAMA IN AMERICA.

"The Right to Dream"—"Grand Street Follies"—Equity and the Managers.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, May 31.—"The Right to Dream," a play in three acts, by Irving Kaye Davis, has just been produced at the Punch and Judy Theatre, and is the only new offering of the week. The theme of the play is the failure of a too sensitive dreamer in a too pragmatical world. Having failed to get his plays produced, he finds profitable employment as the editor of a periodical called "Scintillating Stories," acting on the practical suggestions of his wife's mother, who derides his hazy dreams and bids him get to work. But though he earns a comfortable living he is despondent because his genius is not finding adequate expression, and he finally kills himself. The rôle of the wife is acted by Bertha Broad. Miss Broad is the wife of the author.

"Grand Street Follies."

At the Neighborhood Playhouse an original and amusing revue, bearing the above title, has scored a distinct success. The prologue takes place on board the s.s. "Algonquin," outward bound for the "Three-Mile-Limit Bar." Among the characters are several who represent well-known magazine and newspaper critics. They are "outward bound" because, as one of them remarks, "We are dead ones." Then comes "The Showing Up of Joe Leblanco," described as "a melodrama of wild frontier life among the cut rates of New York—according to Gee B. Pshaw." The next sketch shows how Percy Mackaye's mountain play, "This Fine Pretty World," would be acted by the Moscow Art Theatre Company. The second part of the revue includes a satirical skit, entitled "Who Killed the Ghost?" with mirth-provoking caricatures representing John Barrymore as Hamlet, Fanny Brice as Ophelia, and Gallagher and Shean as the First and Second Gravediggers. Among the other numbers are a clever imitation of Gertrude Lawrence, one of the favourites of "Andre Charlot's Revue," and another of Elsie Janis doing her imitations. For this diverting mixture of satire and burlesque Agnes Morgan wrote the book and lyrics, while Lily Hyland composed and arranged the music.

Cecilia Loftus is the chief attraction of an unusually strong bill at the Palace. Miss Loftus gives her clever imitations of the stars of yesterday and today, winning no end of applause and repeated recalls.

Patricia Calvert, daughter of the late Louis Calvert, is now playing the part of Doris Bellamy in Lynn Starling's successful comedy, "Meet the Wife," at the Klaw Theatre. Miss Calvert had been playing a minor part in the comedy and understudying the rôle in which she is now appearing with marked success.

Victor Herbert, who has just died at the age of 64, was a prolific composer of melodies that pleased the popular ear. Born in Dublin, he came to America in 1886, and was engaged as solo 'cellist for the Metropolitan orchestra. From 1898 to 1904 he was conductor of the Pittsburgh Orchestra,

(*Continued at foot of next cols.*)

THE PLAY IN PARIS.

Another Storm at the Comedie Française—Actors Object to Wearing Bathing Pants—Cubist Shakespeare—Gloomy Subjects by New Playwrights—Quat'z'Arts' Cabaret Revue.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Saturday.—There are a few who have taken exception to the Comedie Française presenting last week the one-act farce, "La Sœur de Jocrisse," by Varner and Duvert, which was produced in 1841 at the Palais Royal. On the whole, however, the reception has been favourable, the diverting work of our grandfathers' period giving a pleasant tone to heavy classical matinées. The House of Moliere is, therefore, justified in taking Jocrisse (particularly when the rôle is held by Denis d'Ines) into the repertoire. The said Jocrisse is a clumsy yokel, serving as valet to Duval, a young country aristocrat (played by Roger Gaillard). This simpleton mixes up things to such an extent that Duval's marriage is cancelled; but Charlotte, "the sister of Jocrisse," a delightful little handmaid, becomes the bride instead and proves worthy of the trust. This sketch, with ditties introduced, contains many amusing jokes which caused hearty laughter in those happy by-gone days, some having become almost legendary. Such wit, however, failed to raise a titter to-day. This state of affairs may have prompted the reading committee to accept Felix Gandera's latest three-act farce,

"Nicote et sa Vertu,"

despite protests by a section of that body, in which Emile Fabre, administrator of the Comedie Française, has joined. It appears there is a scene with the actors running about in pants, just like a Boulevard vaudeville, with situations somewhat broad. Four members of the said Comité de lecture, therefore, resigned, explaining they were opposed to modern risky farce at their House of Moliere. The storm has not abated, and the manager has declared "Nicote and Her Virtue," with the characters in bathing costumes, will not be mounted at the Comedie Française while he is in charge, although he has no personal control in the final choice of the pieces accepted.

"Romeo et Juliette."

The version of "Romeo and Juliette," in five acts, by J. Cocteau, presented at Comte Etienne de Beaumont's Soirées de Paris at the Cigale, may be described as a plastic innovation, with incidental music from old English airs arranged by Roger Desormiere, costumes of an original design by Jean Victor Hugo, and lighting effects by Loie Fuller. The present version of Cocteau contains slangy locutions, in a modern lingo amply unfolding the story of the rivalry between the Capulet and Montaigu families, but playing havoc with Shakespeare's text, even when translated. The unicolour scenery is modest, effective and mysterious. It is painted in red lines on a black background, a few extra accessories constituting a change, and the wings reversing sides for a variation of tableaux. The personages make automatic movements, bordering on a jig at moments. Nevertheless, Andrée Pascal won applause in her up-to-date rendering of Juliette, and Yvonne Cocteau made good as the nurse. The most realistic acting was that of Philippe Rolla as Friar Laurent. Marcel Herrand impersonated the love-sick youth of Verona, with Jean Cocteau personally holding the part of Mercutio. It is a curious show, but we fully understood what the author was aiming at, which is more than can be said for

"La Chanson du Laveur de Morts,"

piece in five acts, by Jacques Dapoigny, which was produced by a private group known as the Theatre des Jeunes Arts, at the Theatre Montmartre, last week. The singular title appears to be derived from a mention, during the course of the action, of a song by a washer of the dead, but fortunately we do not hear more of this lugubrious composition. Rhadra has given herself to a youthful Arab, notwithstanding Mouhoud, her father, the tavern keeper, has promised her to the Cadi for his son, instead of paying a debt. When Mouhoud hears of this he would fain beat the girl, but a travelling flute player and snake charmer intercedes. The infatuated Rhadra is anxious to marry the Cadi's son, but still loves Haoussine. The couple meet in a cemetery where Tahar (the snake charmer) joins them, preaching his universal philosophy, and ultimately marries the girl himself when Haoussine decides to go out into the wilderness until he reaches the age of reason. Paul Oettly lends his talent to the part of the philosopher. This strange effusion is accompanied by a one-act *fantaisie* (vide programme), "Elles est toujours derrière," by Pierre Brasseur. We will not even attempt to analyse this work, it being beyond our conception. But the actors make cubist gestures, in the style of the latest interpretation of "Romeo and Juliette," the author holding the lead of a youth, who finds "She" (righteousness) is always behind him, hence the title. He falls in love with a beautiful lady, neglects his sweetheart until he ascertains the object of his passion is the Queen, and then he returns to the first girl.

"Le Reflux."

Another stage society, Association des Comediens Combattants (Union of Actor War-Veterans), has also given a matinée at the Nouveautés, presenting a three-act play, "Le Reflux," by Jean Cogniard, which was well acted by Jean Worms, Mathillon, Mmes. Emillienne Dux, Marie Laure, Andrée Mery and Yvonne Lequien. A fellow learns the divorced woman he married had a child which she pretends to be the lawful issue of her first husband, as the result of an intrigue with another man, whom she had accidentally killed in a quarrel. But the second husband hides and forgives the terrible past for the sake of the child he has reared as his own daughter. She is now a charming maiden, for whom he has a deep paternal affection, and it is ardently reciprocated, the child not having known another father. This work pleases immensely.

"Montmartre."

Pierre Frondaie's four-act piece about pre-war Montmartre and its denizens has been revived at the Porte Saint-Martin, where Maurice Lehmann now reigns. Jane Marnac has quitted the Femina revue (being replaced by Marie Kousnezoff in "La Vie en Rose"—this Russian artist being in turn replaced by Marthe Ferreol in Franz Lehar's operetta at the Ba-Ta-Clan), in order to play the part of Marie Claire, with Louis Gauthier as the lover and Vargas as Tavernier. You may remember it is an episode in the life of a habituée of the old Moulin Rouge ballroom (now being rebuilt as a music hall), redeemed by a musician who loves her. But the bourgeois surroundings where he puts her are wearisome, and she flees back to her former haunts, falling to the depths of dissipation, poverty, and final wreckage. Jane Marnac is sympathetic and pathetic in the important rôle of the wretched girl, unable to shun the lurid attraction of Montmartre gaiety.

At the Vieux Colombier.

During the absence of Jacques Copeau, his colleague, Hebertot, of the Theatre des Champs Elysées and annexes, has assumed the destinies of the Vieux Colombier, presenting George Pitoeff in a revival of the latter's French version of Leonid Andreieff's four-act piece, "Celui qui reçoit les gifles," which has already been fully reported on in these columns when given last season at the Comédie des Champs Elysées. The mounting is by Jean Lurçat, with Ludmilla and G. Pitoeff in the leads. They also lead in

"La Puissance des Ténèbres"

(Power of Darkness), the five-act drama translated from Leo Tolstoi, for which they are responsible, even to the producing and costumes.

"Madame Flirt."

This four-act farce of Paul Gavault and G. Berr has been taken on once more at the Theatre Antoine, with a fine cast, including Pierre Magnier, Chambreuil, Fred Pascal, Mmes. Sylvie, Blanche Barat, De Pouzols, and Marguerite Claranec.

"Oh, l'on Pique!"

The authors, Maxime Girard, Eugene Wyl, and Gabriello, of the smart little two-act revue which forms the present programme of the Cabaret des Quat'z'Arts, at Montmartre, have punned their title to coincide with the Olympic Games. "Oh, l'on Pique" is an excellent show for such small surroundings, while the wit equals, and even surpasses, the so-called humour found in similar kinds of entertainments in much larger establishments. Gabriello, Henri Cor, Wyl, Gastor Bertier, Mlles. Simone Melville, Jane Meryem, Renée Jean and Yvonne Berty have plenty of scope for their talent. Alberty has arranged topical music with the happiest results.

(*Continued from preceding col.*)

and in 1904 he organised his New York Orchestra.

Theodore Morse, author of "Goodbye, Dolly Gray," "Bluebell," and other popular songs, died a few days ago. He was the husband of Dorothy Terriss, author of the favourite song, "Three o'Clock in the Morning." Aaron Hoffman, too, has passed away. He was one of the most prolific writers for the American stage. His best-known play, on which he collaborated with Samuel Shipman, was "Friendly Enemies." Among his other successes were "Welcome Stranger," "Two Blocks Away," and "The Good Old Days."

Equity and the Managers.

The temporary injunction obtained by the Producing Managers against the group of seceders known as the Managers' Protective Association and the Actors' Equity Association jointly has been vacated by the Supreme Court. The effect of the decision is to restore the situation as it existed prior to the application for the injunction last week—with the additional fact that the "round robin" group of managers has now exhausted all possibility of legal relief, and must make peace in one of the three ways prescribed by Equity if it desires to avoid a strike. The three possible courses, as reoutlined in a statement by Equity last Sunday night, are: To accept the 80-20 Equity contract by joining the Managers' Protective Association, which is admittedly dominated by the Shuberts; to agree to the dissolution of the Managers' Protective Association, and to accept the 80-20 contract in the name of the Producing Managers' Association, or, as individual managers, to accept the full Equity shop principle, with 100 per cent. Equity companies.

THE VARIETY WORLD.

Vaudeville Golfers—The Gillespie Trophy—A Water Frolic—En Route to Australia.

Gillespie Trophy Contestants.

As a result of last Thursday's eliminating round, the following members of the Vaudeville Golfing Society qualify to compete for the Gillespie Trophy: Messrs. Horace Sheldon, Billy Merson, Teddy Knox, Greeves Johnson, J. W. Rickaby, Harry Gunn, Sammy Shields and Harry Ristori. The last four named played in the provinces, and the top scorers were Mr. Harry Gunn and Mr. Sammy Shields, who tied with "all square against the Colonel." These eight members will "go into the hat" at the next committee meeting for the draw for the first round.

Championship Competition.

A reminder that to-morrow (Thursday, 12th inst.) will be held the competition for the championship of the Vaudeville Golfing Society. As every competitor will play from scratch, the winner will be pardoned for considering himself the best player in the Society. For London competitors Sudbury is the venue, but members in the provinces can, of course, also compete as usual. It is medal play.

Monthly Medal.

The following day, Friday, the 13th inst., there will be the usual monthly medal competition at Raynes Park.

Return Match with Brent Valley.

The return match with Brent Valley Golf Club is fixed for Friday, the 20th inst. Those able to play are asked to notify Mr. Secretary Hayward at once. The Vaudevilleans are out to avenge their defeat, but a strong side will be necessary to do the trick. This match will take place at the Harrow Golf Club.

Death of Gus Sohlke.

We regret to learn that Mr. Gus Sohlke, the well-known revue producer, who has been associated with the Wylie-Tate productions at the London Hippodrome, died suddenly at his home on Saturday. Mr. Sohlke had produced more than 130 revues in England, and many more in America. The funeral will be on Friday morning, at 11, at Golders reen Crematorium.

Ernie Lotinga's New Shows.

Ernie Lotinga is shortly producing two new shows. One is entitled "The Death Ray" and the other "Interned." "The Death Ray," which is to be written by Herbert C. Sargent and Con West, will be produced in London next August, and "Interned" will first be seen in the provinces during September.

An Expert Tipster!

A popular favourite at the London Shoreditch last week was Harry Shiels, with his latest sketch "Bill's Derby Sweep," and he gave out several winners during the week for the important events. On Tuesday evening Harry had a wire from a friend in Jersey: "Derby winner, please," and promptly replied, "Sansovino.—Regards, Harry Shiels." He wired the following day to tip Drake, which also won. He expects to receive a call from the Bookies' Union any moment!

En Route to Australia.

Mr. Bransby Williams, writing from the s.s. "Ormuz," on Sunday, June 1, says the ship was just entering the Bay of Naples, on the way to Australia, where Mr. Williams opens in Melbourne. He wishes, through our columns, to thank readers for kind messages, etc., before he sailed. Mr. Williams also received messages from Lord Privy Seal, Right Hon. J. R. Clynes and Colonial Sec., Right Hon. J. H. Thomas, wishing him luck, and hoping that he would continue his Empire work and speeches.

The Eccentric Club presented Mr. Williams with a large silver bowl at a farewell banquet, Squire Bancroft taking the chair.

Hippodrome Ladies' Swimming Club v. Hoffman Girls.

Keen interest is being taken by the American Hoffman Girls and the members of the Hippodrome Ladies' Swimming Club in the water frolic that has been arranged to take place at the Karsino, Hampton Court, on Sunday, June 15, at 4 o'clock. The Hippodrome chorus have long been known as expert swimmers, for in past years they have invariably carried all before them. Every one of the 18 Hoffman Girls is a trained deep-sea swimmer. Daily both teams practise at the baths, and the greatest excitement prevails in the "Leap Year" company.

The events to be decided are:—50 yards (all from scratch); water polo; diving; egg-and-spoon race; bladder fight; and a raft fight.

Valuable prizes have been given by Moss' Empires, the Karsino management, and Miss Gertrude Hoffman.

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Death of Edgar Haines.

The death occurred on Saturday last of Mr. Edgar Haines, formerly musical director of Theatre Royal and Grand Opera House, Belfast. His last appointment was chef de orchestre of Royal Hippodrome, Belfast, which position he resigned some few years ago owing to ill-health. Mr. Haines, who was 74 years of age, came to Belfast in 1871.

"The Mystic Hour."

Miss Constance Drever was seen in this new and successful musical act at Shepherd's Bush Pavilion on Monday. "The Mystic Hour" was written and produced by Mr. David Merrick.

Marie Kendall.

A letter to hand from Marie Kendall, en route to Australia, tells of an enjoyable trip, and Marie reports that all are well and are having a wonderful time. She writes that she was very proud to see so many artists at the station to see them off. She had 57 wires, with more flowers and presents at Tilbury. Marie sends her regards to all friends here, as also do Alice Lloyd, Rosie Lloyd, and Key and Keyworth.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 14 death levies are now due on the 1924 book. Red stamps 23.

Hastings and Dixon.

Hastings and Dixon, who are doing excellently in the provinces, will shortly be in town.

Conn Kenna.

When Conn sails for Africa on the 28th inst. he will be sorry to part with his car, which has given such excellent service during his travels around the provinces with his props, consisting of his aeroplane and cloths, for the past two years. With the exception of a little longer body, this car has the appearance of an ordinary two-seater pleasure car, and was specially designed for Conn from his own ideas. From Middlesbro' to Southampton the other week-end he made a very fine run. Next week Conn will make his last appearance in town at the Mile End Empire, prior to sailing, and returns here in time to play principal comedy in panto. at the Theatre Royal, Sheffield.

Jack Warman.

News from Blackpool tells of the success on the opening night at the Tower of Jack Warman in the new show there, and he was given a hearty reception by his many friends. Others who shared in the successful opening were Haig and Escoe, Elsie Denham, Rhys Thomas, Dorothy Shurmur, and Simon Wery.

Albert Foster and Ninon.

That entertaining duo, Albert Foster and Ninon, who are having a successful time on their provincial tour, have, we hear, signed up to visit Africa in October next. They are greatly looking forward to this engagement, as they had such a good time and did so well on their previous tour.

Sandy Powell.

Sandy Powell is scoring all along the line around the Stoll tour, and for panto. goes to the Alexandra, Birmingham, next season. He is rapidly filling his date book, and at the moment has only five vacancies in the next 12 months.

Ivor Vintor.

The Little Surprise, Ivor Vintor, opens on the Stoll tour at Bristol this week, and comes to the Alhambra on June 30. For panto. he returns to the Grand Theatre, Leeds, to play again for Mr. John Hart.

Presentation to J. Whatley.

After the second performance on Friday night, on the stage of the New Cross Empire, the assistant manager, Mr. J. Whatley, was presented with a gold watch and gold albert from the staff prior to his departure for the Empire Theatre, Cardiff. The watch was inscribed: "Presented to J. Whatley as a token of appreciation and esteem from the staff of New Cross Empire, June 1924." The whole of the staff of the Empire was present, and Mr. Glanvill, in a happy little speech, said how sorry he was to lose such an excellent assistant after having worked together for over three years, and wishing him every success in his new sphere.

The musical director, Mr. G. Salter, and the stage manager, Mr H. Pritchard, also said how sorry they were to lose a man who always did his best to look after the staff and help them in all their little difficulties, and on behalf of their respective departments wished Mr. Whatley every success.

Mr. Whatley, in responding, mentioned that the watch would be a reminder every time he looked at it of the happy hours he had spent at New Cross. He himself was very loth to leave such a very excellent staff.

The Olloms this week conclude their tour with Mr. W. Griffiths' enterprises, and open on June 16 for a season in Christiania, Norway.

Mr. R. J. Costerton, manager of Ramsgate's municipal entertainments, has recovered from his recent operation, and is back at work.

Freddie Westcott.

At the King's Theatre, Dundee, this week, Freddie Westcott is playing a leading comedy rôle in J. W. Jackson's "Peeps," which is proving a popular attraction and will shortly be seen in town again.

Victor Bellon.

After three years' absence in Italy, Victor Bellon, the popular tenor, appeared in town last week at the Metropolitan, where he was given a hearty reception. This week Victor is at the Theatre Royal, Canterbury, and will be seen in town again shortly.

Gus Sharland.

Gus Sharland, who is at the Alhambra this week with Mr. Charles Austin in "Parker's Burglary," has been seen in many West End successes of late years. He was in "The Lilac Domino" at the Empire and Palace theatres; "Rockets," at the Palladium (10 months); and Fitzwarren, in the Palladium pantomime, 1923-24; and is now playing with much success in "Parker's Burglary," which is next week at the Holborn Empire. Miss Blanche Maynard (Mrs. Gus Sharland) is also making a success in the same sketch.

June Stirling.

At Stratford last week June Stirling made an excellent impression with three numbers, and is this week appearing at the Hippo., Exeter. June appeared in pantomime last year at the Pavilion, Glasgow, and is at present in negotiation for a similar engagement in the North.

Jack Somers.

The return visit of Harry Tate to the Stratford Empire last week was of particular pleasure to Jack Somers, the popular manager here, as he was associated with Harry for many years prior to the war.

Nixon Grey.

In better voice than ever, Nixon Grey was a great favourite last week at Stratford, where his original numbers were keenly enjoyed. Nixon has promised himself a brief holiday with his folk at his home down Bournemouth way next week.

Duncan and Godfrey.

Duncan and Godfrey, the popular Cockney couple, are at the London, Shoreditch, this week, and next have been specially engaged to play their new act, "Under the Lamp-post," at the Holborn Empire.

Marjorie Fulton.

The Personality Girl, Miss Marjorie Fulton, is appearing at the Empire, Hackney, this week, this being her first appearance in town since her pantomime engagement at Glasgow. Miss Fulton sings three numbers in her own delightful way.

Feldman's Songsters.

Under the direction of Mr. Eddie Walker, Feldman's Songsters appeared on Whit Monday for the first time this season, at Villa Marina, Douglas, I.O.M. These artists comprise Miss Daisy Leon, soprano; Miss Lily Ward, soubrette and dancer; Miss Ivy Popham, comedienne; Mr. Eric York, tenor: Mr. Hal Miller, light comedian; Mr. George James, entertainer; Mr. Billy Summers, pianist; and, of course, the producer, Mr. Eddie Walker. The show will continue right through the summer season, and the programmes will be changed twice weekly.

Coliseum Act Drop.

An interesting addition has just been made by Mr Roland Harker to the well-known act-drop at the London Coliseum, designed by the late Mr. Byam Shaw, the figure of Mrs. Stoll, the mother of Sir Oswald Stoll, now finding a place in the gathering of celebrities shown in the picture. Other additions include Miss Vesta Tilley, Mr. Mark Hambourg, M. Anatole France, and D'Annunzio.

"TIP-TOP TOPICS"

At Alexandra, Stoke Newington.

A holiday audience fairly revelled in the humours of this lively production. There is more dramatic finish in the several episodes than we usually get in revue. In "Grains of Truth," "Brighter Dartmoor," and "The Winner," that capital comedian, Albert Bruno, stirs the risibility of the audience without apparent effort, and his mobile features are a great stimulant to mirth. Miss M'Lita Dolores displays versatility ranging from ballads to bicycle tricks, but we like her most in the "Boy and Girl" scene in conjunction with Tom Prior. Here the acting of both was realistic and humorous. An octette of charming dancers were remarkably vivacious when required, and also perfectly stolid as a troop of wooden soldiers. Harry Buchanan and Alfred Alva are very original acrobatic dancers, and undertake a number of small parts effectively. Cecil Victoria's saxophone solo is capitally rendered and received. Messrs. Frank Paull, Shaun Desmond, Jack Shelly and Miss Lydia Weber are excellent in all they do.

Charcot desires to convey his grateful thanks to the many kind friends who sent telegrams, wreaths and letters of condolence on the tragic death of his wife, La Somna. Will they please accept this intimation, as it is impossible to reply to them personally?

LONDON VARIETY THEATRES.

THE COLISEUM.

There is so much sheer geniality in George Tully's disposition that he is particularly suited to impersonate the heroes of W. W. Jacobs' yarns. With the pleasantest memories of his acting in "The Harbour Watch" at the Coliseum four years ago, our appetites are whetted for "The Bosun's Mate." His breezy manner as Ned Travers, the "retired soldier," gives us full reward. But our satisfaction is not merely due to witnessing the jolly adventures in "The Beehive," carried out by a hero who pleases us mightily. In addition, there is the interest of noting how Mr. Tully elaborates the character, especially his little ways of revealing himself as an old Army man. W. E. Richardson, as the bosun whose well-laid schemes to capture the landlady's heart go so sadly agley, and Mignon O'Dogherty as Mrs. Waters herself, are excellent company.

Comedy is very strongly represented, for besides this little masterpiece of W. W. Jacobs and Herbert C. Sargent, Roland Pertwee's extremely witty "Evening Dress Indispensable" remains in the bill. Success has given added confidence to Violet Vanbrugh's company; in fact, we have seldom seen the players of "straight" parts on the halls so obviously enjoying their task as Prudence Vanbrugh, Tom Shelford, Leslie Perrins and Miss Vanbrugh herself.

Argentina lives up to all the preliminary praise of her London début. Those who exhibit Spanish dances will in future be hard put to it not to resemble "worthless imitations." She is the genuine exponent of the measures of her country without a doubt. Never before have castanets been wielded so dexterously in our experience. To represent singing we are given Kathleen Destournel, the charm of whose voice must have made many wish for this prolonged visit.

As for humour, Coram and "Jerry" jest as vigorously as ever; Tom Barrasford gives a series of rapid imitations, and Frank Ginnett creates some lively fun with a black face, a barrow, a mule and a terrier. Oswald Williams' conjuring and Henriette de Serries' living art studies add to the wide range of interest.

THE ALHAMBRA.

Parker, in his manifold reincarnations, is a household idol. London could ill spare him to Australia, but Charles Austin is making amends now he has returned with "Parker's Burglary." All his old tricks and habits—the sudden impediment in his speech, the damp cough, the spray sneeze, the game of "pat hands" to allay excitement, the disconcerting relapse into mock heroics, the sudden wail, and the calm, deliberate love-making—display themselves. In addition, he has a tale to tell that is full of quaint surprises. To pay off a gambling debt, he agrees to assist at a burglary. After a series of adventures on the way, he breaks in the house and begins packing up the furniture. When his accomplice objects, he blows a police-whistle. The crook flies. Parker dies tragically, but comes to life on the arrival of a policeman. This happens to be Parker's own house. He has, so he thinks, "spoofed" the crook—but the policeman is another accomplice! Every point told.

"So this is Wembley!" is Rob Wilton's remark after gazing round a woodland scene containing one bench with a derelict specimen of womanhood upon it. It is bare enough to raise a loud laugh over the witticism. Yet he finds all the excitement he requires in these simple surroundings. His solicitude for the outcast is an admirable commentary on inexpensive pity. His interview with an excited Spanish lady about to commit suicide is full of the fun of an inveterately ordinary mind regarding an extraordinary situation. His thoughtfulness in directing her to the deep end of the canal is a most nicely observed drollery.

Another comic sketch is provided by Tom D. Newell. He acts the part of an old gin-soaking caretaker. After she has told a caller all the evils that will befall anybody who lives in the house, she finds he is her landlord. He gives her notice, and won't stop to listen to her arguments because he is off to a dance. Then she hears music, and, after another dram, enjoys all the delights of a ball by herself. This is where Mr. Newell's talent shows itself most strongly. While dancing the old dame reveals all the wild dreams that are passing through her brain. It is a masterpiece of subtle suggestion.

Apart from Malvina's grace and charm while fiddling, this week's programme is a riot of laughter throughout. Willy Woltard's juggling with hats provides a novel kind of humour, and Norman Telma's contortions at the billiard-table another—two very original performances. Then there are Maidie Scott's satire on womankind, Charles Berkeley and Nelly Turner's lively backchat, and Irene Forde's spirited entertainment.

VICTORIA PALACE.

An event of considerable interest at the Victoria Palace this week is the appearance of Mr George Formby, jun. George is similar in mannerisms and style to his celebrated father, and it was like old times to hear the shrill piping "I'm ready!" from the wings again. He also obviously inherits the *flair* for good numbers, and both his songs on Monday, "Gee-up" and "Rolling Around Piccadilly," were highly diverting. George was distinctly successful. Another very interesting artist is Miss Hilda Denton, a vivacious blonde singer and dancer. Special credit is due to her for her second song—a crinoline ditty, "When Grandmamma was a Good Little Girl," with some neat topical allusions which lift it far above the ordinary run of such numbers.

There is an excellent new act on the bill, "The Broadway Dance Shop," which, as its title suggests, is a show mainly devoted to the terpsichorean art. It is notable for some wonderful whirlwind acrobatic dancing by Yvonne Mehro and T. C. Askew, a couple whose work is not only full of significance, but never becomes monotonous for a moment. Miss Madge Locke acts as a sort of commère to the bright show, and sings several numbers very neatly into the bargain. Les Augustines are a pair of clever acrobatic artistes whose work is nicely interlarded with comedy. The male partner does some wonderful jumping with the aid of a few barrels. Mr. Billy Merson, the well-known comedian, pays a very welcome visit. Billy as "a real tough fellow from wayback" is a sight well calculated to cure the blues, and he had to give four songs and a speech ere allowed to depart.

Rarely does one meet a ventriloquist with so excellent a technique as Mr. A. C. Astor. Even from the front row of the stalls the illusion is complete. What is equally important for a turn of this nature is that the patter is both amusing and original. Mr. Astor got the big reception that he richly deserved. Mr. Albert Navarro is a neat juggler who manipulates a number of musical objects, including a violin borrowed from a member of the orchestra, whilst the programme also includes Mr. A. L. Goddard, comedian, and the ever-popular "Our Palace Girls," in new dances.

TOTTENHAM PALACE.

Dr. Walford Bodie is here this week, presenting a wonderful show. The programme includes many new and sensational items. Dr. Bodie has come to be known as the modern Svengali, and certainly he exercises as much engrossing influence over his audiences as ever he did. He is quite abreast of the times, dealing with the wonders of wireless, introducing the much-talked-of death ray—stopping an electric motor, lighting a lamp, and illustrating dual polarity, causing explosions, and several other experiments of a startling character.

The experiments include defying the laws of gravitation and disclosing wonders of wireless and submarine searchlight. In certain of the experiments Dr. Bodie is assisted by the electric-magnetic girl, Mademoiselle La Tesla.

Dr. Bodie is responsible for the company providing the variety portion of the programme, and this includes some very successful turns. The Five Bombays are highly interesting dancers; Jephson and Du Barrie are a real comedy duo; and Dr. Bodie's protegee, Dolly Robson, the bell-voiced girl, is encouraged with genuine applause, especially in the rendition of the song, "The Ship Went Down."

Quite a successful item is a musical comedy and burlesque act by Billy Leno, under the title of "The Cinema Star," which is presented by Dorothy Meade and Gordon Rennie. Another sketch is "Willie Comes Home," by Norman Lee, presented by Willie Lancet and company. Roma and Victor appear in a sensational pyramid act.

WATFORD PALACE THEATRE.

The Palace has an excellent variety programme for this week, and on Monday evening the house was packed to capacity with an enthusiastic audience, all the turns receiving appreciative welcomes. Anita Hayes, a smart comedienne, scored a success with "Leave Me with a Smile" and did some excellent dancing. Billy Moore and his two Kiddies gave a clever performance of step-dancing. Edgar George, a ventriloquist, created much amusement with his dummy; the manner in which he made his medium play the violin and dulcimer was exceptionally clever, and brought down the house. King and Benson, who were topping the bill, were given a big reception for the comedy burlesque "This and That."

An American melodrama sketch entitled "Serving Two Masters" was ably player by Henry Ludlow as a New York stockbroker and Frank Horsey and Dorothy Villars as a pair of crooks. Elsa, a dual-voiced vocalist, proved to have a good "male" voice, which she used with effect in each of her numbers. Ted Huxter is a comedy acrobat of considerable merit, and did several balancing feats with cigar-boxes, and his somersaults without touching the stage caused storms of applause. Henry de Hay, assisted by Doris Hale, were two of the most popular artists of the evening with their "Snitches and Snatches of Vaudeville," their character dances being particularly well done.

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Box Office 10 to 9. Phone—1004 Gerrard.
CHARLES GULLIVER'S REVUE
"THE WHIRL OF THE WORLD"
(Produced by ALBERT DE COURVILLE.)
Featuring— BILLY MERSON
NELLIE WALLACE
LORNA & TOOTS POUNDS
WALTER WILLIAMS
NATTOVA & MYRIO
NERVO & KNOX
CARLITA ACKROYD
LESLIE SARONY. Etc.

6.30 HOLBORN EMP. 9.0
CHAS. AUSTIN & CO.
TUCKER.
DUNCAN & GODFREY.
JENNIE HARTLEY.
HERBERT LA MARTINE.
BOWER & RUTHERFORD.
DOLLY ELSWORTHY.
GEORGE D'ALBERT.
HAMEL & ASSISTANT.
SHANGHAI TROUPE.

6.45 ILFORD HIPPO. 9.0
Lionel Bute (by arrangement with Alfred Butt and Anthony Prinsep) Presents—
"BLUEBEARD'S 8th WIFE."
Direct from the Queen's Theatre.
Cast Includes—
CLAYTON-GREENE,
ANTHONY HOLLES, and
MARY MAYFREN.

6.45 KILBURN EMPIRE 9.0
Firth Shephard, Ltd., Present—
"LITTLE MISS PUCK."
A New Song and Laugh Revue
Brilliant Cast Includes—
MADGE WHITE.
JOHN E. COYLE.

6.45 SHOREDITCH OLY. 9.0
E. B. Seener Presents
"A TRIP TO PARIS."
A Musical Extravaganza.
Featuring—
E. B. SEENER.
CON INGHAM.

6.30 LEWISHAM HIP. 8.45
Albert de Courville's Revival of the Funniest Play of the Century—
The Original
"POTASH & PERLMUTTER,"
By Chas. Klein.
Adapted from the Story by Montague Glass.
Cast Includes—
JOE HAYMAN and MILDRED FRANKLIN
as "Mr. and Mrs. Potash."
DAVID J. ERLSTON as "PERLMUTTER."
Presented by Albert de Courville Enterprises, Ltd.

6.30 CROYDON EMPIRE 8.45
George Sax Presents
An Entirely Different Musical Extravaganza—
"GOING SOME."
In Three Goes.
Cast includes—
THE MELODY MIXERS.
LENA & LEWIS.
LEWIS HARDCASTLE.
EDDIE EMERSON.

6.45 CAMBERWELL PL. 9.0
Lucien Beck Presents a Norman Lee Revue—
"RENT FREE."
The Adventures of Nobby Clark, V.C.
Written and Produced by Norman Lee.
FREDDIE WOLGAST.
MARY NEIL & CO.

6.45 ISLINGTON EMPIRE 9.0
THE GREAT SARMO.
The World's Colossus of Mystery.
"MAGICAL MOMENTS."
A Musical Comedy Revue, Including a Gigantic Living Zoo of Magnificent Wild Animals.

6.45 GRAND, ClaphamJ. 9.0
Sydney Productions Present—
A Record-Breaking Revue—
"THERE YOU ARE THEN,"
Including—
TEDDIE MORRIS.
LILY HARTLEY.
ALABAMA SYNCOPATED BAND

6.45 POPLAR HIPPO. 9.0
Dick Ray Presents
"EVENING NEWS."
Cast Includes—
JACK FIELDS.
DOROTHY LANGLEY.
FLORENCE THURSTON.
BERT GUNNELL.
STANLEY'S EMPIRE BAND.

6.45 HAMMERSMITH PL. 9.0
Arthur Gibbons Presents the Famous Farcical Comedy—
"OUR FLAT."
Featuring—
LESLIE KYLE,
ELLEN HARE,
WINIFREDE NELSON,
and
GEORGE PERCY.

6.45 WILLESDEN HIP. 9.0
Arthur Gibbons Presents
"THE ROTTERS."
A Tale of a Respectable Family by H. F. MALTBY.

6.45 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mullord)
Present—
"HIS CHINESE BRIDE."

6.45 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mullord)
Present
"SOMEWHERE A VOICE IS CALLING."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—The Co-Optimists visit Birmingham for the second time, and entertained a holiday audience in their best vein. Davy Burnaby shows himself a capital host; Melville Gideon sings and plays with sentiment and vivacity as occasion requires; and Stanley Holloway gave "Song of the Wheel" and other good things with admirable feeling and expression. The wordy whimsicality of Austin Melford and Gwendoline Brogden delighted everyone with its fun and appositeness. The latter lady was specially entertaining. Phyllis Monkman introduced herself to audiences here as a versatile and piquant artist, who performed with no little pleasure to a full house; and Gilbert Childs as a droll comedian was excellent. The ensembles and concerted items were engagingly done; and Doris Bentley sang nicely.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—Mr. Henry Baynton had a lighter part than usual in "The Merry Wives of Windsor," but gave a careful and serious study of the portly and rascally Knight, which made the entrapping trickery of the two good wives all the merrier sport. Miss Glossop Harris and Miss Anne Featherstone were excellent; the latter, with greater opportunities as Mistress Page, was engagingly vivacious. Mr. Frank Randell played the suspicious Ford with marked effect—a fine portrayal; and Dr. Caius was an ideal Frenchman in gesture and speech. Old Sir Hugh was a comic figure in the duel scene; Miss Josephine Wilson became a comely Ann Page; Mr. John Burton made an agreeable lover; Miss Isa Bowman was an altogether worldly Mistress Quickly; and Mr. Eric Portman a downright Pistol; while Mr. Oswald D. Roberts proved an interesting Shallow, with Mr. Percy Vernon a laughably inept Slender. The Garter Inn landlord was a capital study by Mr. Geoffrey Lovatt. On Monday night Mr. Baynton appeared in the title-rôle of "Macbeth," and gave a fine interpretation of the hesitating, superstitious, and conscience-stricken Thane. Miss Glossop Harris became her part of the ambitious Lady Macbeth, and displayed a deliberation and determination which was dramatic and intense to a high degree.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. Finch; Mus. D., Mr. David Cochrane.—From a three weeks' Shakespearean season "Alec" audiences during holiday week turn to lighter fare in Mr. Joe O'Gorman's "Round the Town." This lively musical revue includes several well-known artists, including Gus Elton, Ralph Howard, Jessica Bevan, and Sybil Marcel. These contrive to lead in excellent fashion in a varied and versatile show, in which the Three Scamps, Tutt and Martin, and Hyde and Cody also find scope for their abilities. Wal Pink, responsible for the book, affords agreeably digestible matter.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—"Flickers and Flashes" is the title of the merry show presented by Mr. Francis Weymouth, the book being by Messrs. G. Williams and Chas. President, and the tuneful music by Mr. Ernie Austin. Leading in this musical comedy revue with somewhat spectacular effects is Bob E. Bliss, a pleasing comedian, and T. B. Seymour, who appears with equal success in lighter comedy. Carrie Harding, as a soubrette, takes the eye and compels attention, while also prominent are Queenie Torna, in some attractive dances; Eddie Graham and Sid Stanley; Cliff Howard and May Rankin, as vocalists; with Connie Davies and the Six Flickers.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith.—"Rumours of 1924" is presented by T. Elder Hearn, who staged "Scandals" last year. As producer, Chas. H. Allen scores a success. There are several burlesques and skits just suitable for holiday fare, and the revue aspect is kept to the fore by the costumes and settings, which cover the globe. Gus Chevalier and Ernie Allen make admirable comedians, while Harry Stafford and Arthur Kingsley enter into the fun with great zest. Of the ladies, Lorna Ray shows herself a vivacious personality. The Rumour Girls and Eva Barnes' Wonder Kids make some capital ensembles, while Tonie Forde and Mary Rigby both give an excellent account of themselves.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—"Love and Laughter" provides a feast of fun. George Jackley, as a chemist's assistant who becomes heir to a fortune, is intensely amusing. His drollery was very much to the liking of Monday's audience. Mamie Soutter, the young soubrette who was in the Alexandra pantomime, and recently led a company of ladies in variety, is now able to show her undoubted ability in a more sustained manner. Vincent Lawson adds to the comedy side in agreeable style. Also prominent are Grace Russell, Harold Clemence, Harold Farrar, and Gladys Cranston; while the Premier Quartette and the Lawrence Tiller Troupe add to the variety and general enjoyment of the revue by their most acceptable performances.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—"Falling Leaves," which was produced at Folkestone last week, came to Cardiff on Monday, and has been given a good reception, a new play by Sutton Vane being an event of importance. Mr. William Stack has the principal rôle in the difficult part of the blind husband, Miss Diana Hamilton rendering him most effective support as his erring wife Sylva. These two excellent artists submit very creditable expositions, Mr. Sutton Vane, the author, appears as Lord Chark, the peace-maker, a part which he is a welcome relief to the pathos of the play. Mr. Norman Page, as a sentimental old gardener, and Mr. Cyril Raymond, as Pennington, who causes the domestic differences, are both excellent actors. The play is presented by Mr. William Abingdon, and is preceded by Miss Madge Makers, the popular entertainer.

THE PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—At this popular house the new comedy "Marriage by Instalments" is presented by Mr Arthur Gibbons for the first time in Cardiff. Prominent parts are in the capable hands of Mr. Cyril Cobb, Miss Hilda Barita, Miss Florence Spencer, Mr. Lionel Scott, and Miss Muriel Davies.

EMPIRE.—M., Mr. C. T. Hutchison.—A new-style revue, "All in Favour," is doing good business here, presented by Mr. Tom Arnold for Thea. Productions. Miss Alma Vane and Mr. Angus Strong are two excellent artists. Mr. Frederic Bentley occupying the chief position in the fun-making. The Lawrence Tiller Troupe, the Mostyn Quartette, Bruce Cameron, Mabel Lambeth, Frank Howard, and Florence Helm are all responsible in their several ways for the general success of this production.

DUBLIN.

GAIETY THEATRE. — M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—"When Knights Were Bold" plays to packed houses here nightly, the cast including Mr. Bromley Challoner and Miss Enid Cooper in the leading rôles.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—Albert de Courville's revue, "Vanities," proves a big attraction here, with Syd Howard as principal comedian. An excellent supporting cast includes Phil Lester, Miss Joan Culver, Miss Connie Browning, Miss Elsie Mayfair and Miss Marjorie Stevens.

QUEEN'S THEATRE. — M., Mr. J. L. Sullivan; Mus. D., Mr. S. Levenston.—An excellent variety bill here includes Jim Nolan, comedian; Nell Leslie, comedienne; Jerry Rayburn, vocalist and dancer; Geo. Stanley and Dan Ellis, burlesque comedians; Albert and Rogers, speciality turn; W. J. Jewell, ventriloquist; and The Kinahans, expert Irish dancers.

OLYMPIA THEATRE.—Propprs., Messrs. J. J. Bradlaw and R. Morrison.—An amusing burlesque revue, "Unemployed," is here, with Billy Blackburn, a capital comedian, in the cast.

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—A good variety bill here includes the Kitchen Comedy Four, presented by Bella Moody; Frank H. Fox, character comedian; Didance and Partner, bymnasts; W. A. Harvey, wire act; Carthy Bros., comedians; Jack Patterson, comedy juggler; and Nellie Steele, comedienne and dancer.

GLASGOW.

KING'S.—M. Ds., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—A month's season of Bernard Shaw repertory commenced here on Monday. Mr. Charles Macdona's Players appeared that evening in "Pygmalion," giving a very good performance. Later in the week "The Doctor's Dilemma" and "You Never Can Tell" will be played.

PAVILION, LTD.—M., Mr. J. Kirkpatrick;—Mus. D., Mr. Howard Croft.—Ernest C. Rolls' production "Copper Nob" is meeting with much success here. Jennie Benson stars, and the talented company also includes Bruce Green, the popular dame.

METROPOLE, LTD.—G. M., Mr. John Walker; Mus. D., Mr. J. W. Graham.—"Bob's Yer Uncle" is the name of an amusing revue being presented here by N.S. Productions. The leading comedians are Tommy Elliot and Harry Garner, who are cleverly supported by Jack Langtry, Nan Darcy, Betty and May, and the Six Rubys.

ALHAMBRA, LTD.—M. Ds., Sir Alfred Butt and Mr. R. H. Gillespie; B. M., Mr. E. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Miss Charlotte Perry, in a fantasy, "Into the Light"; Russell Carr and his ventriloquial wonder "Orace"; the Briants, acrobats, in "The Dream of the Removal Man"; Maggie Dickinson, in "The Sauce Box"; the Daly Marr Trio, Schiethel's Wonderettes; and the Sam Linfield Troupe provide excellent fare here.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer.—Fred Karno's musical play "The Love Match" was given an enthusiastic welcome on Monday. There are several absorbing scenes—one an exact replica of a huge match-making factory; a spectacular hunting scene, in which real hunters and hounds figure; and a most realistic poaching scene are the most notable. The principals include Jean Allistone and Johnny Danvers.

LIVERPOOL.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—Lew Lake's first Army entertainers, "Les Rouges et Noirs," are here again, affording great delight with their "Splinters of 1924," into which fresh features and effective business have been introduced. Foremost are Hal Jones, the inimitable Lancashire comedian, and Reg. Stone, the admirable female impersonator, both of whom meet with cordial recognition. They have a talented company of supporters.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—Harold Brighouse's "Zack" has caught on, for large audiences are thoroughly enjoying it. "The Visitor" is a curtain-raiser which also finds favour.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson. — A particularly strong bill is being presented here for the holiday week. Heading it is Jenny Golder, from the Folies Bergère, Paris, whose songs in both French and English afford much pleasure. Whit Cunliffe, with his cheery personality and breezy songs, finds as much favour as ever; Neil McKay, one of the original Real McKays, makes a welcome reappearance; Ben Osborne and Nellie Perryer delight with their clever comedy sketches from life; and others in the list are Foster Kershaw, an entertainer without a piano; Jass and Jessie, with the act "A Hunting We Will Go"; and Miller and Canning, Dickensian comic acrobats.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—A new musical comedy, "Irene," is here, and is accounted a rattling good show. Irene, neatly played by Miss Ursula Hughes, is a captivating figure, her wearing of wonderful frocks being a most pleasing feature of the production. Claude Bailey is prominent on the male side, Harry Ray provokes endless laughter, and others in the cast are Noreena and Joan Feist, clever little ladies, Margery Caldicutt, Nellie Dade, Arthur J. Mayne, Iris Turner, Clifford Barclay, and Stanley Kirk.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks. — Reg. Bolton's "Hot-Pot" is a bright and jolly musical revue in 14 scenes, the predominant note being comedy, of which there is an abundant supply. Reg. Bolton, as the principal fun maker, is well to the fore; Peggy Dallas and Kitty Spencer are a couple of versatile comediennes; and others who assist are Frederick Payne Palmer, Jack and Maisie, Douglas Linacre, The Stylish Steppers, Palladium Four (including Norman Dutton), Pell Mell Girls, and Jessie Lewis.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Foremost here this week is Fred Kitchen, with his excellent sketch "If the Cap Fits," which provokes great laughter. He is ably supported by Cossie Kitchen, Dudley Mansell, Con Clark, and Gladys Horridge. The rest of the programme is contributed to by Tom E. Dean, a most humorous comedian; Mark Wain, ventriloquist; Bandmaster Morris, in a versatile musical act; Bros. Valdo, eccentrics; The Flying Winskills, aerial acrobats; and Cousin Molly.

MANCHESTER

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—The Macdona Players remain here another week. Mr. Charles Macdona presenting to holiday audiences Sir James Barrie's charming comedy "Quality Street." Its quaint humour and human situations seem as fresh and original as ever, and a cast, well placed in every detail, does full justice to the play, with an admirably natural preservation of the atmosphere of the period.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. T. C. Hickson.—Hilarious holiday fare is provided here by Mr. W. W. Ellis, who brings the well-known farce "A Little Bit of Fluff" for the enjoyment of good houses. Long acquaintance of many of the company with their parts is all to the good, and the performance goes merrily, the chief success being scored by Mr. Dundas Walker, whose impersonation of Bertram Tully is, in its melancholy comic way, a triumph. But every part is well done, and the spirit of the piece excellently maintained by all.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrassford; Mus. D., Mr. R. Hardwick.—The bill here this week has a special interest by the inclusion of George Lashwood, the famous light comedian, whose return is welcomed by old friends and new; Sandy Powell, comedian, makes a big hit; and another eccentric laughter-maker is Harry Herbert; while capital turns are added by Le Dair, the comedy juggler; Elsie Bower and Billy Rutherford; the Brothers Lawn; and the Mervan Sisters.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The enterprise of the Broadhead Dramatic Company here this week is a well-staged and equally well-acted production of the Ouida play "Under Two Flags," which is appreciated by good houses.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes.—The Broadhead Dramatic Company are doing well here in a stirring version of the standard Irish drama "Conn, the Shaughraun." Terry Davies, as Conn, is excellent; Victor Rae is good as Capt. Molineaux, the English officer; Vane Tempest makes a capital Robert Ffolliott; and Monica Holmes is an attractive Claire; while other good performances are those of Ted Mooney as Harvey Duff, Mary Brammer as Mrs. O'Kelly, and Jennie Clare as Moya.

KING'S. LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—A well-staged and finely-played production of the old-time Far West drama, "The Octoroon," is to the credit of the Broadhead Dramatic Company here this week. Prominent parts are filled by such experienced players as William Clayton, William Heilbronn, Clifford Rean, Dennis Renton, Milton Curtis, and Leah Corentez, the title-part being nicely rendered by Maude Ryder. No better performance than this could be desired, and good audiences are lavish in their appreciation.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—Jack Hylton and his famous band top an excellent bill here this week, which also includes Bert Errol, in modes and melodies of 1924, assisted by Ray Hartley, a smart dancer, and Reg. Fowler, at the piano; Stanley Kirkby and Harry Hudson, in humour and harmony; Wal Langtry, comedian; J. H. Scotland, in song, comedy, and dialect; and Lynda Martell, in new eccentricities.

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Raines.—Here, with success, Mr. Tom Walls presents "Suzanne," a musical farcical comedy. The cast includes Dennis Hoey, Gwladys Hay-Dillon, and Alfred Wellesley, supported by Bert Murray, Jessie Moore, Mabelle George, Wallace Norman, Mabel Holmes, Rita Emerson, Christine Holmes, Grace Warner, Gladys Cruickshank, G. W. Desmond, Reginald Sheridan, George Carroll, Raymond Douglas, Walter Cross, and James Prescott. The Exquisite Twelve are responsible for some pleasing dances, arranged by Miss Mabel Holmes.

PORTSMOUTH.

THEATRE ROYAL.—"The Other Mr. Gibbs," the new farce, is the great holiday attraction, the cast including Robert Hale as "The Other Mr. Gibbs," supported by George Barrett, Eric Lewis, Mary Brough, Polly Emery, Gladys Jennings, and Kate Cutler.

KING'S.—"French Follies" is here this week, with Fred Miller and Rene Ralph, supported by a full revue cast and the Twelve French Maids.

HIPPODROME.—Arthur Zeitlin and Paul Murray present "The Dancing Barber," with George Gregory, Ken Douglas, Gwenda Williams, Jessie Preston, &c.

COLISEUM.—"Tons of Fun" appears here this week, with Leonard Morris and Daisy Crossley, supported by Arthur Pond, James Daly, Nan Stirling, Mary McSweeney, Ivino and Babs, Ernest Shannon, and Tons of Fun Girls. Completing the programme, Richard Hearne, acrobatic comedian; and Van-de-pecar and Partner, the inimitable athletes.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; A. M., Mr. N. H. Roscoe. — The Whitsun holiday attraction here is provided by Mr. M. Klit-Gaarde, who presents "The Nine o'Clock Revue," a bright and merry show. A clever cast is headed by Mr. Klit-Gaarde and Miss Maria Minetti, well supported by Leedham Stanley, Hugh Rene, Thomas Lawes, William A. Scott, Marie Royter, E. Albert and Gola Bette in clever speciality dances, and a well-trained chorus.

THEATRE ROYAL.—M. D., Mr. John Hart; B. M., Mr. J. E. B. Beaumont.—For the last week of the present season Mr. Hubert Connorton presents the farce "A Week-End," with Mr. Connorton as Ambrose Tibbett and Miss Oliver Carleton-Crowe as Lucille Hollands.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur R. Hollands; Asst. M., Mr. A. E. Story; Mus. D., Mr. B. A. Hannah.—A good variety programme here includes the Trix Sisters, in their latest song successes; Milton Hayes, entertainer; the Femina Quartette; Dirk and Anton, dental athletes; Ernest Hastings, in humour and music at the piano; Naughton and Gold, comedians; and Clown Argo, animal mimic and entertainer.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. W. Bingley. — Mr. Jack B. Taylor presents "Wild Oats." The cast includes Jack Hodges and Gaby Revette, playing lead, supported by Will Tennant, Freddy Watts, Henry Weste, Blanche Pearl, Lily Irene, Betty Wright, Sinclaris and Dalva, the Wonder Girls, and an attractive chorus.

ATTERCLIFFE PALACE THEATRE.—B. M., Mr. Arthur R. Walker.—Mr. Fred Reynolds submits a good variety bill, including Gilday and Fox, Hebrew comedians; Fred Court, ventriloquist; Norman Field, harpist, and Nina Norre, dancer; Mlle. Cameo and David Gorrie, in posing act; Robinson and Macken, comedy sketch; Billy Collier, comedy entertainer; and V. M. Gaston, musical act.

At His Majesty's, ABERDEEN, a welcome visit is being paid by Miss Lee White and Clay Smith in a fine revue entitled "Let's Go." At the Beach Pavilion Harry Gordon's entertainers continue a successful season, while at the Tivoli the revue "Plum Blossom" is staged, with Cory, Elliott and Sennoi.

Messrs. Linton Bros. present at the Coliseum, ABERYSTWYTH, the musical revue "It's Quite Alright," with specialities, including the Linton Concertina Band and Tom Wana on a trapeze. Mr. Codman (of "The Happy Valley, Llandudno," face) commences his first season at Aberystwyth by presenting at Arcadia, Castle Grounds, "The Dainties," under the direction of Fred Morley.

At the Hippodrome, ACCRINGTON, the bill includes Lowdini, in a musical speciality act; Gerard, juggler, assisted by Miss Vickey Gerard; Rejane and Betty, dancing act; Fred E. Taylor, comedian; Romaine and Breton, comedy entertainers; Hill and Dale, in musical scena, "The Lady and the Painter" and Le Mounier, the entertaining athlete, completes. At the Prince's "The Green Goddess" is the attraction.

Mr. A. Denville's stock company continues at the Theatre Royal, ASHTON. This week's play is "The Christian," with Miss Margaret Hobart as Glory Quayle, excellently supported by Misses Maud E. Grayson, Marie Saxon, Maud Camfield, and Messrs. Jack McCaig, Raymond Wallace, Wm. Calvert, Horace Lionel, Will Sinclair, Bert Atherton, and Norman Tracey. At the Empire Hippodrome is "His Lucky Wife," by William De Lacy, the company including Amy Osborne, Minnie Cole, and Phil Dooley.

The Lena Ashwell Players have again returned to the Theatre Royal, BATH, opening on Monday with Bernard Shaw's play, "The Devil's Disciple." Many former favourites are warmly welcomed, including Esme Church, Mercia Cameron, Olive Walter, Dan F. Roe, Weston Fields, Philip Reeves, and Gerald Fitzgerald. Fresh faces are Alan Webb, John Boddington, and Harold Gibson. The entr'acte music is again entrusted to Miss Kate Coutes (pianist), who has associated with her on this visit Miss Joan Simson as violinist. The holiday attraction at the Palace is Fred D. Neilson's touring success "Unemployed," in which the old International footballer Jack Cock is "starred." In the public parks the band of H.M. Argyll and Sutherland Highlanders, under the baton of Mr. Geo. Ricketts, are, as usual, drawing thousands of people.

At the Grand Opera House, BELFAST, the attraction is the thrilling play, "The Cat and the Canary," with a powerful cast. Rebla, comedian and juggler, is starring at Royal Hippodrome, supported by Mamie Clay, the Medassi Troupe, &c. "April Showers," a capital revue, is drawing good houses to the Empire, and the company includes Barry Barnes, Bert Rogers, Seven Dandy Lasses, Miss Evie Laurence, Joyce Lynn, &c. Hart and Carol, comedy duo, are at the Alhambra, and the Ohio Minstrels are undoubtedly big favourites at the Gaiety.

At the Argyle Theatre, BIRKENHEAD, an admirable entertainment is supplied by Ella Shields, the clever male impersonator Scott Saunders, Bert Wilson, Lewis Davenport, Denise and Jan, The Orpheus Two, Dunn and Dee, and Brown's Royal Bioscope, and at the Hippodrome Smith and Milestone present the musical burlesque "Come In," with a cast which includes Jack Herbert, Lily Ash, Bert Lindon, Eli Hudson, The Four Quaint Q's, Jack Britton, Audrey Hall, and Violet West.

Alexander Marsh and Carrie Baillie are at the Theatre Royal, BLACKBURN, in Shakespeare's plays. At the Prince's Theatre Edgar Cray presents "The Plaything of an Hour," with a cast including the Misses Margaret English, Ethel Whiteley, Mary Kinloch, Hermoine Lester and Edna Lester, and Messrs. Frederick Francis, Alan Ward, H. Lloyd Parker, and Conrad Clerke. J. W. Rickaby heads a capital holiday bill at the Palace Theatre, and receives excellent support from Howe and Watt, The Mariajonos Two, W. C. Barnes, Winifred Hammond, Carlos Menard, and "Yoga."

BLACKPOOL'S Whitsuntide programme is full and varied. At the Opera House "The Green Goddess" is being presented by Mr. Gilbert Miller, and at the Grand the Wylie-Tate production of "Dancing Mad" is the attraction. Florrie Forde heads the programme at the Palace of Varieties, and "The Round-Up," with Harry and Burton Lester, is at the Winter Gardens. The Central Pier Company of Super-Pierrots, and Fred Walmsley's Tonics, at the Victoria Pier, are offering big bills.

At the Theatre Royal, BOLTON, the Denville Stock Company are presenting "The Walls of Jericho," with Miss Bessie Osborne in the lead. Variety holds the boards at the Grand, the company comprising Radiana, Beryl Beresford, Bros. Lloyd, Hall and Turn Trio, Rea and Noble, Hamilton Conrad, and Gillin.

At the BOSCOMBE Hippodrome "Dancing Time" proves a first-class revue. In the cast are Esta Stella and Jimmie Jewel.

The attraction at Theatre Royal, BOURNEMOUTH, is "Monsieur Beaucaire," with Gerald Lawrence and Madge Compton playing the leads.

The popular attraction "Plus Fours" is at the Prince's Theatre, BRADFORD, a highly capable cast being engaged. A fine variety show is at the Alhambra, including Albert Whelan, O'Gorman Bros., Dolly Elsworthy, Charley and Irene Vesty, the Doses, Betty Blake and Phœbe Bonner, and Alf. Thomas.

The Whitsuntide fare at the Spa Opera House BRIDLINGTON, is provided by Messrs. Murray, King and Clark's principal company in "Romance." The cast includes Miss May Fairclough as La Cavatini, Mr. David Day as Tony, and Mr. F. Look Whittaker as Van Tuyl.

Miss Phyllis Nielson Terry, in "A Roof and Four Walls," is at the Theatre Royal, BRIGHTON. Little Miss Puck, with Madge White and John E. Coyle, at the Hippodrome. Miss Betty Fairfax, in "Anna Christie," is at the West Pier. "The Sunny South" holds the boards at the Grand Theatre, with Mr. C. A. Stephenson. Miss Queenie Glyn and full company, and Mr. Yourke Challoner and Miss Cherry Herbert are appearing at the Palace Pier Theatre in "New Wives for Old."

At the Prince's Theatre, BRISTOL, is Sir Frank Benson and his talented company in Shakespeare's plays. Monday, "The School for Scandal," and Tuesday, "The Tempest," drew crowded houses. At the Hippodrome, the variety programme includes Ivor Vintor, the dapper comedian, who scores a huge success; Con Colleano, the wizard of the wire; the Imperial Trio; Stanelli and Douglas, fiddle fanatics; Les Germaines, character dancers; Malcolm Scott, "the woman who knows"; and Mr. and Miss Tree, in an exposition of silent telepathy and musical projection. At the Empire is Harry Day's great success, "Ideas."

At the Palace, BURNLEY, variety fills the bill, an excellent programme being provided by Kenna Brothers, Larrett, Jack Lane, Renee and Godfrey, Gladys Carleton, and Grace Cunard. At the Empire Tommy Mostol presents the revue, "On Strike." "The Sorrows of Satan" and "A Bunch of Violets" are being played at the Victoria by the Graham-Roberts Repertory Co.

F. Clive Ross and Stanley Lathbury present "Outward Bound" at the Opera House, BUXTON.

At the New Theatre CAMBRIDGE, by kind permission of the Vice-Chancellor, the Footlights Dramatic Club present a revue, in two acts, "Bumps," by F. F. Ogilvy, D. K. H. Roberts. The first night's performance in aid of local charities.

At the HIPPODROME, DERBY, Joe Morrison presents "Jazzland." In Charlie Wood there is a capable comedian, and Maisie Terriss, the leading lady, is a popular success. A feature of the production is the Syncopated Orchestra. The Raynor Repertoire Co. enter on their last week at the Grand Theatre, and on Monday presented "The Dancing Girl." Miss Ennis Lawson, as usual making a big success of the leading rôle. The plays for the rest of the week are "Outcast," "Lady Huntworth's Experiment," "The Easiest Way," "Liberty Hall," and "The Witness for the Defence."

At DEVONPORT Hippodrome Jack Gallagher presents an attractive little musical mixture entitled "Wake Up," the leaders being Jack Gallagher, Philip Becker, Jackson Moore, Lawrence Jackson, Frank Lees, Bily and Doris Harley, Aggie Nolan, Gracie Holmes, and the Eight Wide-Awake Girls.

The Whitsuntide attraction at the Theatre Royal, DEWSBURY, is the drama, "The Traitor," which is being produced by the Herbert Evelyn Repertory Co. At the Empire the Bros. Hannaway supply the bill of fare, with the musical comedy burlesque, "Oh, I." The cast includes the Bros. Hannaway, Eileen May Trio, Roy Robb, Madge Waller, Margo's Eight Broadway Belles, Laurie Hennessey, Ernie Maybury, Lil Marjorie, May Garry, Evie Donoghue, Bull Wilson and Patsy Madden.

At the Grand Theatre, DONCASTER, Ray Bros. Productions present the new revue "The Side Show." The cast includes Fred Morgan, Harry Arthurs, Decima St. Clair, Peggy Ray, Will Sellars, Arthur Lewis, Paula, Rex Parsons, Mavis Graham, and the Cabaret Girls. Harry Roxbury presents the musical farce "Richard! How Could You?" at Arcadia.

"Marguerite," a revue, the cast of which includes Alice Maude, the Mayflowers, and Rolando Martin, is at DUDLEY, doing twice-nightly shows this week.

At the King's Theatre, DUNDEE, a bright and exceptionally interesting revue, "Peeps," is being received with marked signs of approval. Leo Franklyn and Freddie Westcott, the leading fun providers, keep the ball of fun rolling merrily while J. W. Jackson (who presents the revue along with Harry Slingsby) proves a dancer quite out of the ordinary. Other prominent entertainers are Clement Charles, whose singing is warmly appreciated, and Lily Bruce, while the Twelve English Dancers and an excellent chorus add further charm and animation to the show. The attraction at the Victoria Theatre is the all-Scotch revue, "Court Cards," presented by M. and C. Productions. Ian McLean, a popular Scotch comedian, and Betty Atwell are prominent in a strong cast, which also includes Jack Chambers, Fred Archer, Mona Harvey, Tom Colley, Phil Leno, Eva Sutherland, Kitty Lee, Fred Williams, and Four Mam'selles, and Tommy. Appearing at the Princess's are the Royal Caledonian Troupe of vocalists and dancers. The leading features at La Scala are Gloria Swanson in "Prodigal Daughters," and Dick Barthelmess in "The Fighting Blade," while "Way Down East" makes a return visit to the Kinnaird.

At the Devonshire Park Theatre, EASTBOURNE, Mr. J. Hasting Turner's comedy, "The Lilies of the Field," with Miss Edna Best and full London company. At the Pier Theatre "Her Temporary Husband," with Mr. W. J. Manning. At the Hippodrome Mr. Geo. Morgan presents the revue "Surprise Packets," with Mr. Chris. van Bern and Miss Florrie Butler. In the Pavilion, Devonshire Park, Chas. Heslop and Cecil Morley, Ltd., present "The Gipsies," under the direction of Frederic Groome. In the Floral Hall the

(Continued on page 12.)

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NEXT WEEK'S CALLS.

MONDAY, JUNE 16, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JULY 7 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

GUERNSEY ST. JULIANS.—Ralland Repertory Co. (five days).

JERSEY ALHAMBRA. — Winnie and Gwen.

JERSEY OPERA HOUSE.—"London to New York."

WEYMOUTH JUBILEE HALL.—"Sunny South."

YEOVIL PALACE.—"Maid of the Mountains."

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—The Mystic Saxbys.

IPSWICH HIPPODROME (rehearsal, 11.30).—Company as booked.

IPSWICH LYCEUM THEATRE.—"The Shadow of the Mosque."

NORWICH HIPPODROME (rehearsal, 2).—The Vas-Chas. Productions present "The Sunbathers."

NORWICH THEATRE ROYAL.—"The Sheik of Araby."

PAISLEY RINK PALACE (rehearsal, 12).—Two Carfins.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Mr. Harry Warburton's "Shavings" Revue Company.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Riley's Wonders, Tom Taylor, and picture entertainment.

ECCLES CROWN THEATRE.—The Broadhead Dramatic Company present "Two Little Vagabonds."

LIVERPOOL PAVILION THEATRE.—Eight Welsh Miners, Smith and Johnson, Otago Bill Trio, Billy Reeves and company, V. M. Gaston, Vera Hind, Dorothy McBlane, and company as booked.

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

MANCHESTER HULME HIPPODROME.—Messrs. Smith and Milestone's "Come In" revue.

MANCHESTER JUNCTION THEATRE.—The Royal Operatic Trio, pictures, and company as booked.

MANCHESTER KING'S THEATRE.—The Broadhead Dramatic Company present "Second to None."

MANCHESTER METROPOLE THEATRE.—The Broadhead Dramatic Company present "The Manxman."

MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Company present "Arrah-Na-Pogue," or "The Wicklow Wedding."

MANCHESTER QUEEN'S PARK HIPPO.—Messrs. Webb and Page's "Fifty-Fifty" Revue Company.

MORECAMBE WINTER GARDENS.—Picture entertainment.

PRESTON PALACE THEATRE.—Picture entertainment.

PRESTON ROYAL HIPPODROME.—Messrs. A. W. Productions "Cushy Jobs" Revue Company.

SALFORD ROYAL HIPPODROME.—Mark Wain, Sharratt and Lang, and picture entertainment.

LONDON SYNDICATE HALLS.

(See page 15.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 10.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all Halls at 12 o'clock.)

BLACKBURN.—Miss H. Stewart's "Has a Wife the Right?"

BRADFORD.—George D. Roberton's "Pledges."

BURNLEY.—T. Elder Hearn's "Rumours of 1924."

CARLISLE.—Jackson Owen's "Episodes."

HALIFAX.—Miller and Canning, Alix Lawson, J. W. Rickaby, Yoga, Rossini Bros., Larrett, Ethel Bull.

HUDDERSFIELD.—Mrs. Kimberley's "Bill Out o' Work."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Jack Lane, George Rymer, Leah Victoria, Hal Joy, Mr. Hymack, The Decunas, Astor and Astoria.

WARRINGTON.—Fred D. Neilson's "Unemployed."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Tom Arnold presents "Seeing Life." Cast includes Edwin Lawrence.

BIRMINGHAM GRAND (rehearsal, 1).—May Henderson, Tom E. Hughes, "Newside," Naughton and Gold, Albert Navarro, Gilbert and French, The Femina Quartette.

BRADFORD ALHAMBRA. (rehearsal, 12.15).—Sidney Burns and H. B. Levy present "Fast and Furious."

CARDIFF EMPIRE (rehearsal, 1).—Harry Day presents "Ideas."

EDINBURGH EMPIRE (rehearsal, 12).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.

FINSBURY PARK EMPIRE (rehearsal, 1).—Harry Day presents "Radios." Cast includes George Clarke and Kitty Emson.

GATESHEAD EMPIRE (rehearsal, 1).—"Topical Times." T. D. Newell.

GLASGOW ALHAMBRA (rehearsal, 11).—Ethel Levey, Versatile Three, Misguette and Maxly, Malcolm Neil, Harry Ford, The Bucklevs, Carne and Kellaway.

GLASGOW EMPIRE (rehearsal, 11).—Harry Herbert, King and Benson, Jan Van Albert, The Two Rascals, Renee and Godfrey, Rich and Galvin, Fred Curran.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Ernie Lotinga presents "House Full."

HULL PALACE (rehearsal, 1).—Perrier Productions presents "Pops."

LEEDS EMPIRE (rehearsal, 1).—Lew Lake presents "Splinters." Cast includes Hal. Jones and Reg. Stone.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—"Nine o'Clock" Revue.

NEWCASTLE EMPIRE (rehearsal, 1).—Ernest Hastings, Percy Honri, Harry Weldon, Elkins, Fay and Elkins, Malvina, The Two Bells, George Lee.

NEW CROSS EMPIRE (rehearsal, 1).—Firth Shephard presents "The Honeymoon Girl." Cast includes George Carney and Barbara Babington.

NEWPORT EMPIRE (rehearsal, 1).—H. and B. Levy present "Dancing Time." Cast includes Esta Stella and Jimmie Jewel.

NOTTINGHAM EMPIRE (rehearsal, 1). "Ginger." Cast includes Hedges Bros. and Jacobson, Dick Tubb, and Mona Magnet.

PRESTON EMPIRE (rehearsal, 11).—The Raynor Repertory Co.

SALFORD PALACE THEATRE (rehearsal, 10.30).—"Stop Your Nonsense."

SHEFFIELD EMPIRE (rehearsal, 1).—Tommy Mostol presents "Jig-Saw of 1924." Cast includes Tommy Mostol and Ray Zack.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Jocko" (the Performing Crow), Billy Bennett, Owen McGiveney, Dotson, Daisy Griff, Phil Rallis Duo, Peggy and Lena Chisholm, "The Wager."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Scotch and Polly," including Tommy Lorne.

STRATFORD EMPIRE (rehearsal, 1).—Jay Whidden, Johnson Clark, Lily Morris, Kharum, Dona'd and Carson, Les. Stadium, Madge (Kiddy) Kennedy.

SUNDERLAND EMPIRE (rehearsal, 1).—"Love and Laughter," including George Jackley and Mamie Scutter.

SWANSEA EMPIRE (rehearsal, 2).—D. L. Keith, by arrangement with Harry Day, presents "Visions." Cast includes Dick Evans and Elaine Rosslyn.

VICTORIA PALACE (rehearsal, 11.30).—Ella Retford, Oswald Williams, Cahill and Brooke, "Our Palace Girls," Barbette, Daisy James, Jack Stocks, Manuel and Francois.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Tonics."

STOLL TOUR.

(See page 15.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Langleys, Nellie Wigley, Niobe, Scott and Whaley, Bert Errol, Marriott Edgar, Les Germaines.

BRIGHTON HIPPODROME (rehearsal, 12).—"All in Favour."

LEEDS HIPPODROME (rehearsal, 12).—Val Vett, Mazuz and Mazette, Derra de Moroda, Osborne and Perryer, Whit Cunliffe, Samson, Dick Henderson.

LIVERPOOL HIPPODROME (rehearsal, 12).—"Zip."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Cabaret Nights."

PARIS ALHAMBRA THEATRE.—Period commencing June 13, 1924.—Winston's Water Lions, Musical Navvies, Prince Tchavtchavadse, Atlas Vulcana Troupe, Niblo's Birds, Devilder and Damy, Mlle. Delhery, Two Eddys.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Manhattan Follies."

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Globe Trot."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"On the Dole."

SOUTHEND HIPPODROME (rehearsal, 12).—"You'd Be Surprised."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Dancing Barber."

MISCELLANEOUS

ALDERSHOT HIPPODROME (rehearsal, 1).—De Courville Productions, Ltd., present "The Rainbow."

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—The Placards, Jack and Dorothy, Walter Dunlo and Lorraine, King and Conway, J. P. Boston, Elsie Bruce, John Bateman, Billie Lytton, Rosie Norfolk.

AYR PAVILION THEATRE (rehearsal, 1).—"Joy-Bells."

BLOOMSBURY CINEMA. — Henry Hearty.

BOURNEMOUTH "WESTOVER." — The Mariajanos.

BURNLEY EMPIRE (rehearsal, 12).—Wal Langtry, Brierley and Proud, Carlos Menard, Dirk and Anton, W. C. Barnes, Horace and Rita, Jaffa, Harry Shiels and company in "Bill's Derby Sweep."

CHESTER ROYALTY THEATRE (rehearsal, 12).—G. T. Pattman, Miss Minnie Rigby and 'Cellist, Aito, Henry Bekker, Musical Jays, Dan Leno, junr., Belle Isobel, Byron and Byron.

DERBY HIPPODROME.—"Peeps."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Plum Blossom."

EDMONTON EMPIRE (rehearsal, 12).—Pimple, in "Punch."

EXETER HIPPODROME. — Mme. Walker's Juveniles, Bert Terrell, Kit and Eddy O'Shea, Paul Costello, Gordon Bros., Les Augustines.

GLASGOW PAVILION.—Lee White presents "Let's Go."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Monsieur Beaucaire."

GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue, "The Goods."

GREAT YARMOUTH.—"Wet and Dry" revue.

KEIGHLEY HIPPODROME (rehearsal, 12).—"Some Hustle" revue.

(Continued at foot of col. 4.)

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FROM THE PROVINCES.

(Continued from page 11.)

Municipal Concerts are continued under the direction of Capt. H. G. Amers.

The film, "The White Rose," is presented again this week at the Lyceum Theatre, EDINBURGH, while at the King's Theatre the popular musical comedy, "Battling Butler," is a strong attraction, and includes in the cast Arthur Riscoe as the comedian and Rita Moir as the leading lady. A prominent feature at the Empire is Samson, a super strong man, who can bend bars of iron and perform other unusual feats of strength. Harry Weldon greatly amuses with his eccentric songs; and popular Sammy Shields, Tom Hughes, the Buckleys, Elkin, Fay, and Elkin, and the Bells all contribute to the success of the programme. An excellent comedy is presented at the Theatre Royal by King and Benson, called "Sign On," a whirl of music and colour. An attractive cast includes Gordon Finlay, a Scottish comedian; Paul Thomson, dancer; Bert Bex, Trix White, and Sadie Forster.

The attraction at the LEICESTER Royal Opera House this week is a new play entitled "The Sport of Kings," by Ian Hay, and presented by Robert Courtneidge's company. The farcical comedy, "Sunshine Sally," is presented at the Theatre Royal by Dot Stephens' company. Specialities are given by Harry Matto, Cissie and Marion Roze, Madge Furnival, Vida Landor, Connie King, Little Mary Lawson, Joseph McNamara, Wee Nora Kelly, Vera Todd, and the Sunshine Sally Juveniles and Dancers. The Palace bill is another of Harry Day's successful revues, "Mirrors," which is well staged by Charles Henry and given by a strong company, amongst whom are Jim Jessiman, Lily Burns, Wyn and Ivy, Robert Needham, Joseph Victor, Amy Brownson, Mlle. Albion, Alec Johnstone, Budd and Hartley, Gordon Laws, and Lawrence Tiller's Mirror Babes. The Pavilion has a capital revue, "Toodle-Oodle," with Mike Johnson, Baby Vi, the Three Castletons, Stanley Henry, Lou Austin, Ernest Shannon, Kitty Austin, and the Three Bathing Belles.

At the Royalty Theatre, MORECAMBE, this week are Miss Jose Brooks and company in the farcical comedy "The Widow's Husband." An excellent holiday programme at the Tower includes Phil Taylor and Syd Charlton, in a skating scena; Billy Matchett, the Great Fanjacks, Marcus, Halma, Gladys Smith and Johnnie Walter, and Edna Maude. The "Old-Time Stars" are the attraction at the Winter Gardens, other artists being Ladringlos, Herd and Herd, Boughton and Egden, and Lena Brown. At the Alhambra Palace Astley's Big Stage Circus fills the bill.

Albert de Courville is presenting "The Rainbow" at the New Theatre, NORTHAMPTON. The company includes Douglas Ascot, Lola Raine, Peggy Scott, Garry Lynch, Scott Cullen, Bernard Hardy, Clifford Harcourt, Joan Hylton, and the Rainbow Girls. At the Opera House G. Carlton Wallace stages "Joan of the Sword."

At the New Theatre, OXFORD, the "Old Vic." Opera Company is fulfilling a special engagement here for the Whitsun holidays. The operas presented include "Don Giovanni," "The Marriage of Figaro," "Fête Galante," and "The Bosun's Mate."

The up-to-date revue "Hello! Wembley" is being played at the Royal County Theatre, READING, by a powerful cast of artists, supported by the Wembley Girls. The Palace Theatre is closed for summer recess.

The vaudeville season at the Theatre Royal, TORQUAY, continues this week with a visit from Mr. Wm. Vasey and Mr. Nat Ramsey, in an amusing revue, "The Sun Bathers." Miss Christine Roy renews her acquaintance with Torquay audiences after a long absence, and with Mr. Robert Burnett, the well-known baritone, sings a number of duets with charm and ability. At the Pavilion Mr. Charles G. Price has secured an excellent holiday attraction in the play, "The Lie," in which some brilliant acting is shown by Miss Mary Byron as Elinor Shale, Mr. Percy Foster as the irritable old man, Sir Robert Shale, and Mr. Reginald Fry as Noll Diblin.

At the Theatre Royal, YORK, "The Yellow Ticket" is being played by Mr. Walter Saltoun's company. The revue "Parish Relief" is at the Empire, with, in prominent parts, Jack Mayo, Jean Collins, Len Clifford, and Winnie Seamen.

(Continued from Col. 2).

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Ernie Lotinga presents "Capital Levy."

LEITH ALHAMBRA (rehearsal, 12).—Harry Lee's "Leith Entertainers."

LONDON SHOREDITCH.—Miss Clara Coverdale's 9 Dainty Dots, Archie Graham and Lady, Inez and Dolly St. Vincent, Gilbert and Chapman, Marie Collins, the Mandells, James and Wallace, Tom Costello, Steve Bartle, Ted Huxter.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Talbot O'Farrell, David Poole, Elman Trio, Sydney and Adelaide, R. W. Willey, Olga Zita, Kemble and Morton.

PENGE EMPIRE (rehearsal, 12).—"The Eye of Siva."

POPLAR QUEEN'S (rehearsal, 4).—Revue, "Beauty Queen."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Ivor Vintor, Vesta Sisters, and pictures.

WORTHING.—Company as booked.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

Earl's Court?—Holiday Takings—The Coming Boom—Full-blooded Showmanship—The Old Show Again—Forthcoming Fixtures.

Earl's Court Again?

Assuming that the negotiations now proceeding are carried to a successful issue, we may shortly witness the reopening of the Earl's Court grounds as an amusement park and pleasure fair on a big scale. The proposal is of obvious interest to showmen as a body, and if the promoters' ambitions are realised, the project should offer abundant possibilities. From the aspect of convenience, in view of its excellent tube and 'bus facilities, to and from all parts of the metropolis, a more suitable venue could scarcely be found.

Holiday Business.

From reports received from a number of London and provincial fair-grounds, where special Whitsuntide events are in progress, I gather that, with certain exceptions, business has proved none too brisk. The holiday spirit does not, at the moment, appear to be accompanied by a superfluity of cash, and although the principal fairs have, for the most part, been exceedingly well attended numerically, a considerable proportion of the lads and lassies were evidently out to see all "th' fun o' th' fair" without actively participating therein to an extent calculated to thoroughly gladden the hearts of the able and energetic showfolk assembled to minister unto the pleasure and light-hearted gaiety of the multitude. In short, there was a marked disinclination to part too readily with the "ready."

— and Skittles.

In the present state of trade, show life is not always the beer and skittles of popular fancy, and not a few of our best and oldest showmen on the road have been pretty hard hit of late. I think, however, that the slump is passing, and this belief is largely endorsed by the marked upward tendency of business in most districts during the last few weeks. Although showfolk generally have been heavily handicapped by the depressed trade conditions of the latter part of last season and the early part of this present year of grace, there are plenty of signs and tokens to encourage them at this juncture. On all sides there is definite evidence of a big revival of popular interest in the open-air fair and fun carnival, and many who should be competent judges are very firmly of opinion that the old show is rapidly coming back into its own. I predict a big boom in the months ahead, and those of the bonny boys who have had occasion to lament the woeful curtailment of their "pigs' ear," can look forward with confidence to days of full and plenty.

Dashing, Daring "Devey."

Good business at St. Austell and Bodmin Fairs, and a striking exposition of right-up-to-the-minute showmanship by our old friend Mr. G. Devey, who fairly set "the villagers" alight by cleverly boosting his fine show from the skies—by aeroplane. A great riding master, Mr. Devey, by his consistently enterprising methods, is continually setting up new standards of showcraft and furnishing examples that many a brother showman might follow with considerable advantage to themselves and to their profession as a whole. Verily a showman after my own heart.

Cheers for the Old Show.

"The Era" has advocated the return of the real old-time circus show, and present indications all tend to favour its resuscitation on a big scale. The circus provides exactly the kind of entertainment that a big section of the British public clamours for to-day, and those who, from pessimism or out of a mistaken belief that "no demand exists" for a type of entertainment that possesses an instinctive and well-nigh irresistible appeal to persons of all ages, and who, possessing the requisite equipment and means to do so, hesitate or lack the necessary courage to employ them, with the object of placing the old-fashioned circus, with its gilded procession and its fascinating music, again on the road, and to send it forth to tour the highways and byways of Britain, are running immense risk of missing one of the really big opportunities of the century. The lure of the circus entrances young and old alike—the spell of the spreading canvas, the flying bunting, and of the wonderful ring, with its horses, its daring horsemen and horsewomen, and its funny clowns, works yet, as it always has done, and ever will where beats an English heart in the breasts of children of all ages. The great psychological fact that seems to have escaped the notice of the big riding masters and tober proprietors rests upon human nature. Most of us are always children at heart—very few among us ever grow really old.

Moxon's and Alexander's.

Right glad am I to observe how well Moxon's Imperial Circus is doing in the West Country. Following a big round in Wilts and Somerset, I ran across them in North Devon, in which district they visited a good number of towns and villages with extremely encouraging results at each. I had an opportunity to inspect the show at Bideford, and it is as attractive as it is compact, while the warmth of the reception that is everywhere being accorded to it affords proof positive that the travelling circus is again destined to play a very prominent part in our national entertainment. Moxon's show is transported on motor lorries, and I have rarely seen circus "billing" better handled. It is very refreshing to see Alexander's famous old circus show once more on the road, and everyone will wish it the success it so thoroughly well merits during its present tour. Let us hope that it has come to stay, and if it can live up to its great traditions of the "eighties" and "nineties" there is little doubt on the score. Here's luck to it!

Scottish Fairs.

Mr. R. Horne has a number of suitable spaces available in connection with a round of important Scottish fairs commencing at Linlithgow to-morrow. The tour list extends up to the end of August, and embraces a number of attractive fixtures. Prompt application is recommended.

The London District.

I understand from our old friend Mr. Wm. Wilson that he has certain spaces to let at a number of good fairs in and around London Town, for which early application should be made to Mr. R. J. Clasper at 81, Peckham Rye, S.E.15. The series opens with Penge Fair on Saturday next, and proceeds to Chiswick, Dulwich, and Catford, and subsequently to Dartford for the Chartered Fair.

THE SHOWMAN'S DIARY.

Forthcoming Fixtures.

TO-DAY.—Opening of Blackpool Carnival.

TO-MORROW, June 12.—**SHOWMEN'S GUILD, GENERAL MEETING (SOUTH WALES SECTION)**, 1 p.m., York Hotel, Custom House Bridge, Cardiff.

LYMM, CHESHIRE.—June 12.

THORNE, YORKSHIRE.—June 12.

FAIRFORD CARNIVAL.—June 12.

WHITEHAVEN.—June 12.

LARGS, SCOTLAND.—June 12.

LINLITHGOW, SCOTLAND.—June 12.

THORNE, LINCOLNSHIRE.—June 12.

BIRMINGHAM FAIR.—June 12.

FARNWORTH SUMMER FAIR.—June 13.

ROCHDALE.—June 13.

OSSETT, YORKSHIRE.—June 13.

ADWALTON, YORKSHIRE.—June 13.

EAST KILBRIDE, SCOTLAND.—June 13.

PENGE, S.E.—June 14.

CHERTSEY REGATTA.—June 14.

READING (AUCTION SALE).—June 14.

KINGSWOOD (Band of Hope Fête).—June 14.

CARLETON GALA, LANCASHIRE.—June 14.

BATHGATE, SCOTLAND.—June 14.

NEWSLANDS DAY, BATHGATE.—June 14.

CATRINE GAMES, SCOTLAND.—June 14.

BOLAM COLLIERY, DURHAM.—June 14.

FATFIELD, DURHAM.—June 14.

BOOTLE PARK, LIVERPOOL.—June 14.

TRURO, CORNWALL.—June 14.

PENZANCE, CORNWALL.—June 14.

SHOWMEN'S GUILD MEETING, DERBY.—June 15.

SHOWMEN'S GUILD MEETING, BIRMINGHAM.—June 16.

USK, MONMOUTH.—June 16.

HALIFAX.—June 16.

CLEATOR MOOR, CUMBERLAND.—June 16.

Sandwich Town Regatta and British Legion Sports.

Tenders are invited for the use of field near the Barbican Toll Bridge, Sandwich, on Thursday, 28th August, 1924. All tenders must be addressed in writing to, and be in the hands of the Hon. Joint Secretaries, 21, New Street, Sandwich, not later than Saturday, June 28th. The Committee do not bind themselves to accept the highest or any tender.

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ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ANDERSON, J. GRANT, REP. CO.—Hippo., Burslem (season).
ANNA CHRISTIE.—June 9, West Pier, Brighton.
A LITTLE BIT OF FLUFF.—June 9, O.H., Manchester; 16, Bridlington.
A ROOF AND FOUR WALLS.—June 9, T.R., Brighton; 16, T.R., Bournemouth.
AT MRS. BEAM'S.—June 9, O.H., Southport; 16, Palace, Westcliff.
APPLE OF EDEN.—June 9, Crown Eccles.
A WEEK-END.—June 9, T.R., Sheffield; 16, Prince's, Bradford.
BAT, THE.—June 9, Shakespeare, Liverpool.
BATTLING BUTLER.—June 9, Edinburgh; 16, Aberdeen.
BAYNTON, HENRY.—June 9, P. of W., Birmingham.
BENSON, SIR FRANK.—June 9, Prince's, Bristol; 16, New, Cardiff.
BLUEBEARD'S EIGHTH WIFE (RED).—June 9, Grand, Wolverhampton.
BLUEBEARD'S EIGHTH WIFE (WHITE).—June 9, Hippo., Poplar; 16, Hippo., Ilford.
BRINGING UP FATHER.—June 9, Boro', Stratford.
BROADWAY JONES.—June 9, Palace, Chelsea; 16, Palace, Tottenham.
BROWN SUGAR.—June 9, Lyceum, Newport.
BUCKLEY, FRANK.—June 9, Palace, Ripley.
CAMPBELL, MRS. PATRICK.—June 9, Hippo., Margate.
CARRINGTON (MURRAY) CO.—June 9, Grand, Leeds; 16, T.R., Brighton.
CAT AND CANARY.—June 9, O.H., Belfast.
CONFESSIONS OF A WIFE.—June 9, Hippo., Rotherhithe.
CONN, THE SHAUGHRAUN.—June 9, Met., Manchester.
DAINTY DISHES.—June 9, Hippo., Selby.
DEANE (HAMILTON) CO.—June 9, Winter Gardens, Hoylake; 16, Palladium, Llandudno.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay.
DOBELL, W. L.—June 9, Picture House, Carlow.
DORAN, CHARLES.—June 9, T.R., Worthing; 16, Devonshire Park, Eastbourne.
DOUBLE OR QUIT.—June 16, Pier, Weston-super-Mare.
DOVER ROAD, THE.—June 9, Weston-super-Mare.
D'OYLY CARTE OPERA.—June 8, Palace, Westcliff.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—June 9, T.R., Halifax; 16, T.R., Hyde (season).
EDGE O' BEYOND.—June 9, Grand, Luton.
EYE OF SIVA.—June 9, Artillery, Woolwich; 16, Empire, Penge.
FLAMING PASSION.—June 9, Queen's, Farnworth.
FORBES-ROBERTSON, F.—June 9, Pavilion, Weymouth.
GABRIELLE.—June 9, T.R., Newcastle; 16, Grand, Croydon.
GAY YOUNG BRIDE.—June 9, Gaiety, Hastings; 16, Pleasure Gdns., Folkestone.
GILL McLEAY, R.—June 9, Royal, King's Lynn.
GREEN GODDESS, THE.—June 9, O.H., Blackpool.
HER TEMPORARY HUSBAND.—June 9, Pier, Eastbourne.
HONOURABLE MR. TAWNISH, THE.—June 9, New Brighton.
IMPERIAL OPERA.—June 9, Hippo., Willesden.
IRENE.—June 9, Olympia, Liverpool.
KATINKA.—June 9, Empress, Brixton.
KID OF ARIZONA.—June 9, Palace, Swansea.
LADY OF THE ROSE, THE.—June 9, O.H., Scarborough.
LET'S GO.—June 9, H.M., Aberdeen.
LIE, THE.—June 9, Pavilion, Torquay.
LIKES OF HER.—June 9, T.R., Norwich.
LILIES OF THE FIELD, THE (DEE CEE).—June 9, Devonshire Park, Eastbourne; 16, New, Oxford.
LOVE MATCH.—June 9, Empire, Glasgow; 16, Empire, Edinburgh.
MACDONA PLAYERS.—June 9, King's, Glasgow.
MAN IN THE WHEEL CHAIR.—June 9, P.G., Folkestone.
MARRIAGE BY INSTALMENTS.—June 9, Playhouse, Cardiff.
MARSH (ALEXANDER) SHAKESPEAREAN CO.—June 9 and 16, Royal, Blackburn.
MESSAGE FROM MARS.—June 9, G., Hull.
MONSIEUR BEAUCAIRE.—June 9, T.R., Bournemouth; 16, Golders Green.
MOVIE STAR.—June 9, T.R., Worcester; 16, Hippo., Huddersfield.
NEILSON-TERRY, PHYLLIS.—June 9, T.R., Brighton; 16, T.R., Bournemouth.
NEW SHAKESPEARE CO.—June 9, King's, Hammersmith.
NEW WIVES FOR OLD.—June 9, Palace Pier, Brighton; 16, T.R., Portsmouth.

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OTHER MR. GIBBS, THE.—June 9, T.R., Portsmouth.
OUR FLAT.—June 9, Palace, Camberwell.
OUTWARD BOUND.—June 9, Hippo., Ilford.
PAINTING THE LILY.—June 9, Grand, Llandudno; 16, W.G., New Brighton.
PHI-PHI.—June 9, Hippo., Birkenhead; 16, O.H., Leicester.
PICCADILLY PURITAN.—June 9, Palace, Clacton; 16, Marina, Lowestoft.
PLAYTHING OF AN HOUR.—June 9, Prince's, Blackburn.
PLUS FOURS.—June 9, Prince's, Bradford; 16, O.H., Buxton.
POTASH AND PERLMUTTER.—June 9, Hippo., Southampton.
PRISONER OF ZENDA.—June 9, Grand, Leeds; 16, Royal, Brighton.
QUALITY STREET.—June 9, Prince's, Manchester.
RALLAND REPERTORY.—June 9, O.H., Jersey.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REPERTORY CO.—June 9, T.R., Aston.
RETURN OF SHERLOCK HOLMES.—June 9, Croydon.
ROMANCE.—June 9, O.H., Bridlington; 16, Grand, Hull.
ROTHESAY ENTERTAINERS.—Bandstand, Rothesay (season).
ROTTERS, THE.—June 9, Olympia, Shoreditch.
SEEING LIFE.—June 9, Empire, Islington.
SILENT HOUSE.—June 9, T.R., Aldershot; 16, Grand, Southampton.
SUN BATHERS.—June 9, O.H., Torquay; 16, Hippo., Norwich.
SUNNY SOUTH.—June 9, G., Brighton.
SUNSHINE SALLY.—June 9, Royal, Leicester.
UNDER TWO FLAGS.—June 9, Osborne, Manchester.
UNWANTED CHILD.—June 9, Collins's.
UP IN MABEL'S ROOM.—June 9, Empire, Croydon.
WEEK-END.—June 9, Royal, Sheffield.
WIDOW'S HUSBAND.—June 9, Royalty, Morecambe; 16, Gaiety, Douglas.
WOMAN TO WOMAN.—June 9, Queen's, Minehead.
YELLOW TICKET.—June 9, T.R., York.
£100 GHOST, THE.—June 9, O.H., Jersey; 16, St. Julians, Guernsey.

REVUES.

AERIAL FLUSHES.—June 9, Scala, Evesham.
ALL IN FAVOUR.—June 9, Empire, Cardiff.
ALL THE RAGE.—June 9, Hippo., Wigan.
ANNUAL ALBUM.—June 9, Palace, Huddersfield.
BEAUTY QUEEN.—June 9, Hippo., Great Yarmouth.
BARNSTORMERS.—June 9, Palace, Hull.
BILL OUT OF WORK.—June 9, Smethwick.
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BUZZ ALONG.—June 9, Hippo., Aston.
CABARET NIGHTS.—June 9, Palace, Hanley.
CAPITAL LEVY.—June 9, Hippo., Lewisham.
CASEY'S COURT.—June 9, Hippo., Preston.
CO-OPTIMISTS (A).—June 9, Palace, Salisbury.
CRASH!—June 9, Hippo., Norwich.
CRISPS.—June 9, Royalty, Chester.
CRYSTALS.—June 9, Sunderland; 16, Southport.
DANCING BARBER.—June 9, Hippo., Portsmouth.
DANCING TIME.—June 9, Hippo., Boscombe.
DIPPY.—June 9, Wrexham.
EVENING NEWS.—June 9, Hippo., Ipswich.
FAST AND FURIOUS.—June 9, Hippo., Coventry; 16, Alhambra, Bradford.
FLICKERS AND FLASHES.—June 9, Bordesley; 16, Hippo., W. Bromwich.
FORBIDDEN FRUIT.—June 9, Col., Oldham; 16, Hippo., Rochdale.
FRENCH FOLLIES.—June 9, King's, Southsea.
FUN SHOP, THE.—June 9, Hippo., Gloucester.
GAY CITY, THE.—June 9, St. Julian's, Guernsey.
GINGER.—June 9, Empire, South Shields; 16, Empire, Nottingham.
GOING SOME.—June 9, Grand, Clapham.
GOODS, THE.—June 9, Queen's, Poplar; 16, The Granville.
GUESS THE TITLE.—June 9, South London; 16, Walthamstow.
HELLO! BILL.—June 9, Grand, Lancaster.
HELLO, BLACKPOOL!—June 9, Palace, Newcastle-on-Tyne.
HIGH HEELS AND STOCKINGS.—June 9, O.H., Coventry; 16, Bedford, Camden Town.
HAS LUCKY WIFE.—June 9, Empire, Ashton-under-Lyne.
HONEYMOON GIRL.—June 9, Hippo., Southend; 16, Empire, New Cross.
HOT-POT.—June 9, Rotunda, Liverpool; 16, Empire, York.
IDEAS.—June 9, Empire, Bristol; 16, Empire, Cardiff.
JAZZLAND.—June 9, Hippo., Derby.
JIG SAW.—June 9, Nottingham; 16, Sheffield.
JOYBELLS.—June 9, Empire, Gateshead.
KICK OFF.—June 9, Hippo., Dover.
LAUGHTER (UN)LTD.—June 9, Hippi., Aldershot.
LET'S GO.—June 9, H.M., Aberdeen.
LITTLE MISS PUCK.—June 9, Hippo., Brighton; 16, Empire, Kilburn.
LONDON TO NEW YORK.—June 9, Jubilee Hall, Weymouth.
LOVE AND LAUGHTER.—June 9, Empire, Birmingham.
LOVE SCHOOL.—June 9, T.R., Edinburgh; 16, Tivoli, Aberdeen.
MANHATTAN FOLLIES.—June 9, Empire, Finsbury Park; 16, Empire, Portsmouth.
MARGUERITE.—June 9, O.H., Dudley.
MENU, THE.—June 9, T.R., Bury; 16, T.R., Wolverhampton.
MIRRORS.—June 9, Leicester; 16, Nottingham.
MODELS AND MUDDLES.—June 9., Met., Bootle.
MR. TOWER OF LONDON.—June 9, Palladium, Southport; 16, Alhambra, London.
NINE O'CLOCK REVUE, THE.—June 9, Lyceum, Sheffield; 16, Palace, Manchester.
O.K.—June 9, Hippo., Eastbourne.
OUR LIZ.—June 9, Empire, Chiswick.
ON THE BOUNCE.—June 9, Alex., Hull.
ON THE RUN.—June 9, Palace, Halifax.
PARISH RELIEF.—June 9, Empire, York.
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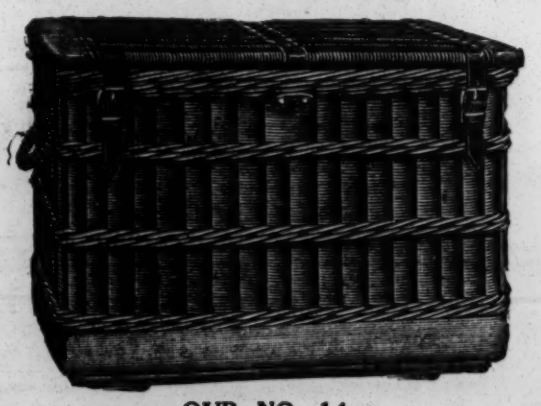

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B. Feldman and Co.

The Royal Operatic Trio continue their great success with "Mother Machree," "Smilin' Through," and "Horsey, Keep Your Tail Up."

Gladys Carleton reports "topping success" with "Maybe, He'll Write Me," which number she has just produced.

"Slave of My Dreams" and "I Ain't Going Back to Nowhere" are big successes in the act of John Morris and Joy Vane. Winifred Hammond also reports success with "Slave of My Dreams."

Doreen Graham sends this message:—"Just to let you know that I am working with great success 'If They're Irish,' 'Maybe He'll Write Me,' and 'A Smile Will Go a Long, Long Way,' in Jack Shephard's concert party at West Pier, Brighton. 'If They're Irish' is repeatedly requested."

The Two Babs (juvenile jesters) are scoring heavily with "Horsey, Keep Your Tail Up."

J. W. Birmingham's Hotel Cecil band proved a big attraction at the Alhambra last week, and they are equally magnetic at the Coliseum this week. Their programme includes "Horsey, Keep Your Tail Up," "Not Here, Not There," "Say It With a Ukulele," and "Gigolette."

Zena Carol is making a distinctive feature of "Oh! How He Lied to Me." At the London Shoreditch last week Miss Carol scored an emphatic success with this number.

The Decunas' programme includes "Who's Sorry Now?" "Angelus," and "Uncle Sambo," all three numbers being artistically featured.

Kenneth Maclaine, now commenced his summer season at Bridlington, is making a bright feature of Feldman comedy songs.

Dick Montague, in "O. K." revue, works "Oh! How She Lied to Me" in sparkling style.

Charles Hart reports numerous winners in the Feldman numbers worked on Dover Pier. The following numbers, says Mr. Hart, are worthy of special mention:—"Say It With a Ukulele," "In a Tent," "Magical Moon," "A Smile Will Go a Long, Long Way," "Maybe She'll Write Me," and "Won't You While Away a Little While With Me?"

Arthur Lewis and Will Sellers, in "Side Show" production, are most successful in their working of "Not Here, Not There." In the same production, "In a Tent" is made the subject of a most attractive scena.

Edwynne's Entertainers report outstanding success with several of our comedy numbers, Charles Cardiff being a big hit with "Turned Up," and Lilian Clements equally successful with "Ain't Love Grand?" "Horsey" is another leading feature of the Edwynne Entertainers' programmes.

Alf. J. Poole, who is producer for Leslie Lynne's concert party at the Concert Pavilion Millport, Firth of Clyde, says he has always had good winners from the House of Feldman, and proposes to follow the proved successful course this year again.

"Aerial Flashes" show includes the big comedy winners, "Horsey, Keep Your Tail Up," "Does the Spearmint Lose Its Flavour?" "I Ain't Never Had Nobody Crazy Over Me," and "Turned Up." All these songs go splendidly.

Lawrence Wright Music Co.

Blackpool, at Whit, was one great pleasure carnival, and Lawrence Wright songs, as usual, were in the ascendant. At the Winter Gardens, in the Empress Ballroom, the "Shrimp Hop," in connection with the latest nonsense song "Do Shrimps Make Good Mothers?" and the "Riviera Rose" gondola sensation were two hugely successful offerings. The Pasadena Girls, at the Palace, sang "Pasadena" and other Wright hits, with much charm, and the greatest possible success. In the Palace Ballroom Will Hurst's magnificent band wins encores with "Memories." One of the biggest new winners in Blackpool is "Shine," both as a song and as a ballroom dance.

Will Dalton's revue "Oceans of Joy," opened at the Gaiety Theatre, Douglas, on Whit Monday, featuring an entire Lawrence Wright repertoire of songs, including "Riviera Rose," "Pasadena," "Twelve o'Clock at Night," "Honolulu Blues," and "Dream Daddy," the last-named being featured in a most novel manner, the chorus coming through wireless loud speaker in the auditorium. All these songs are big successes in this fine show.

At the Olympia, Scarborough, Newman and Harris, the celebrated demonstration dancers, late of Le Frolic, Paris, Rector's, the Midland Hotel, Manchester, Adelphi Hotel, Liverpool, Ritz Hotel, Jersey, &c., will dance throughout the season to all the principal Lawrence Wright melody hits only.

At the Alhambra, last week, in her new production, by Norman Lee, "The Listener-in," Ella Shields was triumphantly successful with her really fine rendering of "I Was a Fool," a number which suits her quietly incisive style to perfection.

Wilkie and Victoria, the Blackpool swimmers, in their fine act, at the Palace, Carlisle, are working "Night-Time in Italy" and "Felix Kept on Walking" with great effect. They are still doing "Yes, We Have No Bananas," and will use all three of these numbers during their Blackpool season on Central Pier, commencing in July.

The Brothers Walsh are making a special feature of the great new number "Shine" in the "Pimple" Film Enterprises' revue "Punch," at Kilburn Empire. These clever performers have sung many Wright successes, and in "Shine" they have one of the biggest of all.

Walter Niblo, writing from the Theatre Royal, Scarborough, says: "I introduced 'Sarah' on Monday, and I am delighted to tell you she proved an instantaneous success; in truth, she was a riot, and has more than justified her inclusion in my rep." Which is just as it *should* be!

Doris Drewery, who plays the title-rôle in George Laurence's "Oh! Betsy" revue, at the Theatre Royal, Scarborough, is introducing the beautiful new Wright ballad "Nightingale."

Kitty Evelyn made a big success in Fred Collins' "Guess the Title" at the East Ham Palace, with "Louisville Lou," and brought down the house with "Pasadena," which she sings in conjunction with Reginald Jecks.

Francis & Day.

In Francis Laidler's gorgeous summer pantomime at the Royal, Leeds, that alert and roguish Aladdin Renee Reel is making a big hit with "It Ain't Gonna Rain No Mo'," the Little Sunbeams assisting.

Another successful item is "Somewhere in the World," sweetly rendered by Dorothy Viggers as the Princess So-Shi, whilst "Somebody's Wrong" receives adequate treatment at the hands of Edna and Kitty Prince as Pekoe and Saucee.

On Thursday last, at the Central Pier, Blackpool, the Wylie-Tate Super-Pierrots received an uproarious welcome from delighted admirers at their opening concert, as did the following songs of the firm:—"What'll I Do!" (sung by Dorothy Belmore), "Somebody's Wrong" (Susie Belmore), "Me and You," duet (Vera Vere and Hal Bryan), "Maud! Your Mother Wants You" (Vera Vere), "All for the Ladies" (Hal Bryan), and "Eeh, But They Do!" (Jimmie Pullin and Hal Bryan).

That greatly admired combination of artists, named the Gardenias, are likewise holding the attention of gratified patrons at the Blackpool Winter Gardens with such already popular numbers as "Somewhere in the World" and "What'll I Do?" beautifully rendered by Gladys Steele (who also joins with Alfred Walton in the duet, "Linger Awhile"); "Pottering Along," and "Dreamy Melody," sung in masterly fashion by William Threlfall; and "You've Got That Irish Way Wid Ye" and "Moonshine," which earn for Alfred Walton abundance of applause.

At the Palace, Southampton, last week, Scott Sanders scored heavily with "Pottering Along," his prior winner, "On the Road to Anywhere," likewise being imperatively called for, as had been done at Bradford the week prior.

Bobby Clifford and Reg. Courtney, the well-known entertainers, who are fulfilling an important engagement at Margate's Metropole Hotel, write enthusiastically of the success of "It Ain't Gonna Rain No Mo'," remarking:—"We have to sing it about three times each evening, and then some."

Keith, Prowse.

Keith Prowse songs are well represented this week at Blackpool, and carnival revellers are singing and dancing nightly to the strains of our new sensational song success, "Why Did I Kiss That Girl?" Hilda Nelson is scoring at the Palace with her charming rendering of "La Rosita." Herbert Langley, the renowned baritone, is encored at every performance for "Bells of the Sea." Both in the theatre and ballroom the "Blackpool Palace Girls" are making a big hit with "Down on the Farm." At the Argyle, Birkenhead, Ella Shields repeats her last week's Alhambra triumph with "Why Did I Kiss That Girl?" Lorna and Toots Pounds, at the Palladium, have introduced "Swanee Smiles" with great success. At the Coliseum Tom Barrasford gets a great deal of fun and applause out of his unique rendering of "Last Night on the Back Porch." Malvina at the Alhambra, is also featuring this stupendous winner, together with "Night in the Woods." Belle Isobel, the popular comedienne, scores with her vivacious rendering of "Down on the Farm" at the Granville, Walham Green. Lilian Burgess, the charming soprano, gains great applause at the Hippo., Coventry, for her delightful rendering of "Lassie o' Mine."

At the Queen's Theatre, the Queen's All-British Septette feature "Just For a While." John Birmingham and his orchestra make a special feature of the (Radio waltz hit) "Heather Bells" and the novelty singing fox-trot, "Down on the Farm." Ernie O'Dale, the brilliant Anglo-American light baritone, writes:—"'Bells of the Sea' going tremendous. I have christened it my double encore number." Reginald Jecks in "Guess the Title" revue, is also singing our great sea song with unprecedented success. Tilly Aldis, the versatile soprano, with Brighter Brighton concert party, scores with "Love's a Sailor" and "Just for a While." The Four Lovac Jewels feature "Down on the Farm" with great success. J. Downes, producer of the Imperial Scots, has produced "Down on the Farm" and "I'm a Long, Long Way From Home" as concerteds with great success. "God Touched the Rose" is sung by Lizzie Downs, an accomplished soprano, and "Bells of the Sea," by Alec Main, a baritone well known to audiences over the border, both in the same party. Ernie Davis, producer of the Harmonics, is featuring no fewer than seven K.P. numbers, and writes:—"I can assure you I have never had such a bunch of winners as from your House. I am more than delighted."

Concert party managers, producers, and artists are invited to send 1s. 6d. for a selection of our numbers. (Please state style.)

Dix, Ltd.

Lorna Pounds introduced last week in "The Whirl of the World" at the Palladium a new novelty number, entitled "Ragging the Westminster Chimes." Miss Pounds featured the number, which was an instantaneous hit, very effectively. Sorina, in the same production, is also very successful with "Dance Your Shoes Away." Victoria Maitland, who is now doing a tour of special concerts, is making a special feature of "That Lazy Melody." Chris Van Bern, who was at Dix's offices last week, has selected quite a number of the firm's songs for his revue "O.K.," including "I'll Tell the World," "Autumn Leaves," "I Love Kids," "You Must Have Known," and "Pickaninny Days." Harold Reading, the well-known pantomime proprietor, is making a special feature of Dix songs in his concert party at the Isle of Wight. Among the numbers which Mr. Reading has specially selected are: "Wait Till You See My Mary," "I'll Tell the World," "I Love Kids," "Pickaninny Days," "Dance Your Shoes Away," and "You Never Know What's Waiting Round the Corner." The New York Battery "9" Ladies' Syncopated Orchestra recently arrived in this country from a successful tour of America and Canada, and is now touring the provinces prior to London engagements. They are featuring with enormous success "Blind Love," "Katinka," and "Dance Your Shoes Away." Mr. Louis Mendez, the managing director of the band, writes that two of the biggest winners on his American tour were "Ain't Got a Minute" and "Autumn Leaves."

Duff, Stewart & Co.

During her special engagement for Whitsun at Southend-on-Sea that ever-popular soprano vocalist Evelyn Braine has been singing with great success Raymond Loughborough's fine new song "Ship-o'-Dream."

(*Continued at foot of col.* 1.)

(*Continued from col.* 4.)

which finds fresh admirers every day, as it deserves to.

The high standard of the vocal numbers issued by this firm is a general matter of comment by those who try them over, and chief among a splendid selection there stand out, in addition to the number already mentioned, H. E. Baden's "One Golden Hour" and "Pearls of Morning," "Loveland," "A Devon Lass," and for a rollicking baritone number "The Barley Mow"; while the cycle "Songs of a Wayside Inn" continues to find fresh adherents among concert parties. Among those who have taken up Duff-Stewart numbers this season are Will Marsh's "Melodies," Fred Pearson's "Amberlights," Arthur J. Bone's "Bohemians," the Beaver Entertainers, the Aristocrats, the Joylanders, Clifton Shaw's "Pleasure" party, the Paragons, the Corinthian Concert Party, the Gaieties, the "Q.T.'s," and the Irresponsibles."

A very large demand has already been experienced for "The Song of the Bell," the special incidental number to the super-film "The Hunchback of Notre-Dame." It is by D. Cameron Forrester and Montague Clayton, a song which is certain to score with a very large public.

Worton David.

Blackpool has again voted for the songs written by the authors of "Sally," "Granny's Song at Twilight," "Felix Kept on Walking," and "Robinson Crusoe Rose." This year "Here He Is Again," "He Played the Wedding March," "Mary," and "Plain Jane of the Family" are assured successes. They are being featured by Arthur Davies and his Tower Orchestra, Will Hurst's Palace Syncopated Orchestra, under the able musical direction of F. H. Jepson, also by Mr. Oswald Broome at the Tivoli, and all the leading bands in Blackpool. Colney Island Band, Jack Hylton's Bands, Savoy Havana, Midnight Follies Band, the Brightens, Ronald Franklin's Band, Leslie Holmes' Band at the Midland, Manchester, Alfredo and his band, and the Toronto Band at the Prince's Restaurant, amongst numerous others, are featuring the numbers published by Worton David, Ltd. Jack Carlington, Herbert Clifton, Percy Norman, Foster and Ninon, and many anothers are featuring and doing big business with the songs. Amongst the many revues working the numbers can be mentioned "O.K.," with Miss Florrie Butler featuring "Mary," "Beauty Queen"; with Leo H. Booker, rendering Ella Shields' big Alhambra success "W.E.M.B.L.E.Y."; "Punch" revue, with Miss Mary Fayne rendering "Plain Jane of the Family"; and Pimple's Jazz Band doing enormously with "Here He Is Again" and "How Can You Tell a Winkle?"

Acts too numerous to mention have written, wired and called in for Worton David's big new vocal valse success "Sleepy Zuyder Zee."

The third of Mr. Robert Mayer's orchestral concerts for children takes place at the Central Hall next Saturday morning. Mr. Adrian Boult will conduct a programme of music for strings (with flute), designed to illustrate the principles of musical form and the different varieties of string tone.

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The Vedras, Fred Barnes, Stanelli and Douglas, Dainty Doris, Harry Taft, Swanee Minstrels, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Ros and Jerome, Ristori and Partner, Sam Linfield & Co., Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Chas. Falla, Edgar Beynon, Daisy Wood, Frank Ginnett & Co., The Doves, Edna Maude, Bioscope.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Clay Keyes, Marie Lawton, Manny & Clay, The Jovers, Fox and Clark, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Company as booked.
(Matinees, Monday and Tuesday)

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
"Mr. Tower of London."

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, June 16, 1924.

LONDON PAVILION.
Famous Players, Lasky Production to present "The Ten Commandments."

NEW OXFORD THEATRE.
The "Old Vic" Shakesperean Company. (First West End Season.) "As You Like It."

SOUTH LONDON PALACE.
Rehearsal at 12 noon for—
West End Productions and Theatrical Offices present "Broadway Jones."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Sidney Burns to present "Crash."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Fred Collins Productions, Ltd., to present "Guess the Title."

METROPOLITAN THEATRE.
Rehearsal at 12.15 p.m. for—
Wilkie Bard and Company as Booked.

CHELSEA PALACE.
Rehearsal at 12 noon for—
Company as Booked.

EAST HAM PALACE.
Rehearsal at 12 noon for—
New Era Productions to present "Top Speed."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
Beresford and Pearce, Ltd., to present "Snacks."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Creation Productions present "Creations."

The above are communicated for information without prejudice.

Telegraphic Addresses: "Renmus, Bolton." "Kenwyn, Glasgow." Telephones: 413 & 414, Bolton. 2261, Douglas, Glasgow.

Ivy Kenyon

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MISS DAISY JAMES.
Everybody's Favourite.
Next week, Victoria Palace.
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FAYRE FOUR, THE SISTERS.
Tina, Inga, Lilla and Sylva, "World's Greatest English Concertina Quartette."
P.A., Speenham-road, Stockwell, London.

VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Ben. Institution, about £56. Number of old artists residing there, 46 (ladies 11, men 35). Amount of weekly pensions, £63 0s. 3d. Number of pensioners, 98. Amount of grants, loans, fares, &c., £9 15s.

FELDMANISM

Telephone: Gerrard 6628 (3 lines). 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

FOOTLIGHT FLASHES.

WELL AHEAD.

The summer season is now an established fact so far as outside entertainment is concerned. We have received reports from all quarters concerning the success of our numbers, performers being unanimous in the opinion that we have gone one better than our previous best. As our American cousins would phrase it, that is sure going some. But when we look at the quality and variety of the numbers there is really no occasion for surprise. Success, with such fine material, is inevitable.

OUR "MAMMY" SONG.

When we said, the other week, that we had got one of the best "Mammy" songs ever published we were right. We confidently predict that before the summer wanes "If I Can't Sing About My Mammy" (I don't want to sing at all) will have proved itself *the* greatest of all "Mammy" songs. One has only to refer to the stupendous success of the number in the hands of Talbot O'Farrell and Ethel Levey to indicate the compelling nature of the song.

TALBOT O'FARRELL.

As we mentioned last week, Talbot O'Farrell found this "Mammy" song one of his greatest triumphs. Produced by the famous Irish entertainer at the Empire, Glasgow, it resulted in encore after encore. Mr. O'Farrell describes it as "a Feldman triumph," a compliment we appreciate highly.

ETHEL LEVEY.

Just one week after Mr. O'Farrell's initial triumph with "If I Can't Sing About My Mammy," Ethel Levey put the song on at Victoria Palace with equally successful results. Miss Levey had a look at the number a few days before her appearance at the Victoria Palace, and she instantly "sensed" a winner. Her intuition proved correct in this, and only in a slightly lesser measure in "Maybe He'll Write Me" and "Midnight Rose," all three of which she sang in her usual charming style.

AUSPICIOUS OPENING.

Nan Beaumont, a consistent Feldmanist, sends us a message regarding her opening performance at the West End Pier, Morecambe, where she will be resident for eighteen weeks. "Among my best numbers," writes Miss Beaumont, "I must include 'Horsey,' 'Maybe He'll Write Me,' and 'He's Mine, All Mine.'"

NEW WALTZ.

A delightful new waltz number, "On the Blue Lagoon," is being used by Addeson and Mitrenga, who commenced a two weeks' speciality dancing engagement at the Palace and Tower Ballroom, Blackpool, on Monday. Blackpool will in all probability "grip and hold" "On the Blue Lagoon."

OUGHT TO HEAR THEM.

Gus Elton, principal comedian in Joe O'Gorman's "Round the Town" revue, is singing "Turned Up" and making the welkin ring, as the poets say. Mr. Elton tells us that he suggests a prize for the *loudest* singer in the audience, and adds: "You ought to hear them." We can well imagine the volume of sound.

WEMBLING.

Everybody was Wembling on Monday last. Over 300,000 visitors to the British Empire Exhibition, and 99 per cent. of them singing Feldman songs! (The remainder were whistling the numbers.) "Horsey," "Wembling at Wembley With You," "Gigolette," "Turned Up," and others of our 1924 specials, proved the right songs and pleased everybody.

BLACKPOOL.

A late wire from Blackpool reads: "Feldmanism in evidence everywhere. Holiday crowds singing themselves hoarse on 'Horsey,' 'Turned Up,' 'Spearmint,' 'When Will the Sun Shine for Me?' 'A Smile Will Go a Long, Long Way,' and numerous others."

FELDMAN'S

MASCOT

FLORRIE FORDE

CAPTURES BLACKPOOL WITH

A SMILE WILL GO A LONG, LONG WAY

DOES THE SPEARMINT LOSE ITS FLAVOUR

AND

TURNED UP

Sansovino won the Derby Stakes in a canter.

"HORSEY KEEP YOUR TAIL UP"

wins the Popular Song Stakes in a trot.

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

NEW CABARET ARTISTS.

The Piccadilly Cabaret, this week-end, will feature Dorothy Dolman and Arthur Lowrie, two brilliant young artists, who have already proved their artistic worth in other connections. Miss Dolman has just returned from America, where she proved a huge success under the Charlot flag, so to speak. Mr. Lowrie has just finished his engagement with "London Calling" company, and is looking forward to his first acquaintance with cabaret entertainment. The artists have spent time and much care in the selection of their musical numbers, and their final decision—an excellent one—results in the three numbers, "If You Love Me as I Love You," "In the Corner of My Mind," and "It Takes a Baby Like You," getting pride of place.

WHOLE HOUSE SINGING.

Dan Bros. and Sherry were at the London, Shoreditch last week, where they scored a most emphatic success with "Who's Sorry Now?" The whole house sang the chorus lustily.

"SPEARMINT."

Billy Leonard provides a stimulant for the risible faculties in "Does the Spearmint Lose Its Flavour" (on the bedpost overnight), which number he is working in "The Punch Bowl" at the Duke of York's Theatre. If the old adage, "Laugh and grow fat," has any point, Duke of York audiences ought to show a distinct girth development.

SOUTH AFRICAN REP.

Jack Edge, due in South Africa shortly, has a splendid repertoire of our comedy songs. His success in S.A. is already assured.

MORE SINGING AUDIENCES.

Clarkson Rose also makes them link up in the chorus. Writing from the Theatre Royal, Bognor, Mr. Rose says of his new Feldman number, "Eating Rice In China": "The number is going splendidly, my audiences singing it as one man, the evening-dress section being especially prominent." Good!

"HORSEY" AGAIN.

James Running, musical director for Fred Collins' "Guess the Title" revue, says "Horsey" is an immense success with the jazz band attached to the cast.

"YOICKS."

In "Yoicks," Kingsway Theatre, Mary Leigh has a winner in the new song, "It's the Dancer You Love."

LANCASHIRE BARITONE.

Hartley Thompson is a popular figure in Lancashire musical circles, his fine baritone voice being much admired. He reports success with "The Rover" and "When Will the Sun Shine For Me?" and intimates his intention of featuring those numbers along with "Ten Thousand Years From Now" and "The Wonderful Kingdom of Dreams" at the Pavilion, Cleveleys, Blackpool, during the season.

ENORMOUS.

Florrie Forde's Blackpool programme has captured the imagination of the crowds there, which, despite Wembley, were dense and enthusiastic. "Spearmint," "Turned Up," and "A Smile Will Go a Long Way" found the favourite performer at her versatile best.

EVERYWHERE.

Whitsun holiday makers, whether on foot or travelling per cycle, charabanc, 'bus, train, or boat, were all of one mind. They wanted to sing, and the songs they sang were Feldman songs. 1924 will prove a record Feldman year, and that means something very exceptional for the record-breaking House of Hits.

Back Feldmanism and be on Winners Always.

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